

PITTSBURGH SHAKESPEARE IN THE PARKS

PRESENTS

Love's Labour's Lost

DIRECTED BY IRENE ALBY & CORNEL GABARA

February 11, 12, 13, 14, 15, 2021

LIVESTREAMED performances at 7pm

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The
Chocolate
Moose

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WELCOME FROM THE FOUNDING ARTISTIC DIRECTOR

Welcome to Pittsburgh Shakespeare in the Parks' FIRST EVER WINTER SHOW! Our Fall 2020 virtual Cymbeline was so successful that we decided we had no choice but to keep bringing you innovative, exciting Shakespeare classics online for our 17th season with Love's Labour's Lost.

Thank you for joining us and supporting this fundraiser—a production so necessary to help us bounce back from an exhausting year of COVID-19. I am grateful that we can continue to entertain you with our unique PSIP brand of Shakespeare, and grateful that we can spend this time together as a community...and of course I look forward to seeing you all again in person in our lovely city parks.

Until then, grab your best pal, your favorite cocktail, and settle in for our tropical mid-winter romp with our stellar cast and crew, guided by the wonderful team of Irene Alby and Cornel Gabara. Their message that love, although it can take many disguises, is everywhere, for everyone, and always wins in the end, is so timely right now.

Enjoy the show!

With Love to you all,

—Jennifer Tober, AEA, SAG-AFTRA
Founder and Artistic Director, Pittsburgh Shakespeare in the Parks

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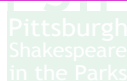
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PSIP has a working board. We are actors, teachers, scholars, fundraisers, and fans. We are growing the board, seeking hard-working, forward-thinking individuals who want to be part of bringing accessible, high-quality, free Shakespeare to our neighbors in our Pittsburgh parks. Interested applicants can submit resume and cover letter or send inquiries to info@pittsburghshakespeare.com.

WE COUNT ON YOUR SUPPORT!

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To bring accessible, high-quality, free Shakespeare to Pittsburgh citizens, and to encourage the enjoyment and preservation of our natural public places and parks.

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Join PSIP for

SHAKESPEARE **UNSCRIPTED!**

Be a part of the craziness!

PSIP company members **Tracey D. Turner**, **Aaron Crutchfield**, **Kip Soteres**, and **Jennifer Tober** are directed by PSIP Pal **Dan Warner** to create a Shakespeare-esque play.

Driven by audience input on **Twitch**, it's a History Play gone terribly awry.
We can't help but ask:

Will the Usurpers manage to wrest Crown from the Old Guard?

Will the King and Queen be undone by their fatal flaws?

Will the four performers sweat as they improvise soliloquies in iambic pentameter??

SATURDAY, MARCH 13 AT 8 PM

Room opens and pre-banter begins at 7:30 PM.

For details: <http://www.pittsburghshakespeare.org>.

All proceeds support our return to FREE Shakespeare in our Pittsburgh city parks!



PITTSBURGH SHAKESPEARE IN THE PARKS

PRESENTS

LOVE'S LABOUR'S LOST BY WILLIAM SHAKESPEARE

DIRECTED BY IRENE ALBY & CORNEL GABARA

THE CAST

KING NAVARRE / BOYET
BEROWNE / JACQUENETTA
LONGAVILLE / HOLOFERNES
DUMAINE / DULL
PRINCESS OF FRANCESS / SIR NATHANIEL
ROSALINE / MOTH
KATHERINE / ARMADO
MARIA / COSTARD

Jason A. Young
Tracey D. Turner
Dylan Lack
Kalee George
Jeffrey Chips
Anne Rematt
Rachel Moore
Jenny Hoppes

Run Time: 90 minutes

ARTISTIC

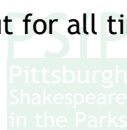
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Production Designer
Stage Manager
Technical Director

Jennifer Tober
Irene Alby & Cornel Gabara
Lisa Leiberling
Emily Gallagher
Jo Sandler



CELEBRATE SHAKESPEARE'S 457TH BIRTHDAY WITH
US ON **APRIL 23, 2021!**

"Not of an age, but for all time..."—Ben Jonson



A MESSAGE FROM THE DIRECTORS

How timely, during this COVID Valentine's Day, that we should be presenting *Love's Labour's Lost*. A play in which the King of Navarre and his men attempt unsuccessfully to shut out the pleasures of the world during a time when we too, have been shut away, albeit against our wills. In all of his plays, Shakespeare contemplates the nature of love and its many equally important manifestations: physical love, emotional love, mental notions of love and spiritual love.

The ways of saying "I love you" are infinite: You can yell it at the top of your lungs, write it on a napkin, graffiti a wall, swear an oath, whisper it in someone's ear... but ultimately these are just words. In *Love's Labour's Lost* the juxtaposition of words and actions are central to the plot. Oaths are declared and broken equally fast, and everything is written on paper, from the edict to the letters. Yet in the end, it is the death of the King of France that brings everything back into perspective. This death (the ultimate reminder of what is important in life) resets everything and allows for a moment of genuine connection and truth. As a result the labors may be lost for this round, but we are left with the hope that an enduring love may survive.

Some scholars believe that this play had a sequel that resolved these couplings. Apparently this "lost" play was called *Love's Labour's Won*. Different theories exist as to what may have happened to this play (whether it was actually an alternate title for an existing play or another text that simply didn't survive). We may never find out, but we do find some closure in another play written immediately after this one: *A Midsummer Night's Dream*. Both plays have multiple sets of lovers, a play within a play, a forest scene where the lovers chase, lose and find each other again. The parallels continue through to the end: In *Love's Labour's Lost*, Biron concludes "Jack will not have Jill;" in *A Midsummer Night's Dream*, Puck reunites the lovers saying "Jack will have Jill."

Ultimately, with or without a sequel, this play still ends with a sense of hope; the future possibility of true love presiding over frivolous crush or obsession.

Shakespeare, as all playwrights, wrote for his contemporaries. The lovers are juxtaposed with the older establishment represented by the school teacher (Holofernes), the clergy (Sir Nathaniel) and the police (Constable Dull). In following with the *Commedia Dell'Arte* tradition, these characters, though representative of more stern and "puritan" elements of society, are also the clowns. Nonetheless, they still pose a threat to ordinary people like Costard and Jacquenetta who find themselves bound by the King's capricious edict. These (pseudo) intellectuals, also serve a deeper purpose. They are proof that genuine wisdom must come from a balance between mind, heart and body, not just the study of books and intellectual exercise.

This theme is reinforced in Shakespeare's longest speech ever, made by Biron at a moment when the men are faced with their inability to remain true to their oath to forswear love. Biron's timeless speech reminds us that "love is love", and a crucial part of our education on the path to growth, maturity and wisdom.

We have decided thus to remove the conventions of gender, race, age and sexuality in casting the play. By allowing a wide variety of actors free range to explore different characterizations we hope to break the boundaries of how love can be represented across the spectrum.

—Irene Alby & Cornel Gabara, Directors



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THE STORY

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ACT I

SCENE 1: Ferdinand, the King of Navarre has vowed to follow an ascetic way of life for three years, away from women, parties and courtly life. He plans to remain in the company of his friends: Longaville, Dumaine and Berowne and asks them to sign his edict, agreeing to these terms. Berowne is skeptical and reminds the King that the Princess of France is on her way to the court (on official business regarding the exchange of Aquitaine for a monetary sum). They will have to resolve this in some way, despite swearing to see no woman. Despite his lamentations he ends up signing the edict with the others and then asks what they will do for fun. The others remind him that the boastful Spaniard, Armado and the uneducated Costard will provide plenty of entertainment. Just at that moment, Constable Dull arrives with a letter from Armado stating that Costard has broken the rules by being with the milkmaid Jacquenetta. The King condemns him to fasting for a week under Armado's watch.

SCENE 2: Armado professes his love for Jacquenetta to his page Moth (despite the edict). Costard and Jacquenetta are brought before him by Dull. Armado flirts with Jacquenetta and then has Costard locked up.

ACT II

The Princess of France and her entourage: Boyet, Rosaline, Katherine and Maria arrive at the Court of Navarre. Boyet reports back that they will be hosted in the surrounding grounds rather than the palace due to the edict. The Princess is enraged. The King arrives to welcome her while his men spar with the ladies. As they get down to business, the King claims he never received payment for Aquitaine. The Princess disputes this, asking Boyet to get the papers. While they wait to sort it out, it becomes clear that their departure will be delayed. The King takes his leave, promising to entertain the ladies despite keeping them outside the court. Once he is gone, his men ask Boyet the names of each lady.

ACT III

Moth gives Armado lessons in love, which inspires Armado to immediately send a letter to Jacquenetta. He frees Costard to ask him to deliver it and gives him a miserly tip. On his way, Costard is stopped by Biron who pays him a better tip to deliver a letter to Rosaline. Berowne then muses on the fact that he, an avowed bachelor, has somehow fallen in love.

ACT IV

SCENE 1: The Princess and her entourage participate in the hunt organized by the Court of Navarre to entertain them. Costard delivers the letter to Rosaline, but accidentally confuses it with Armado's letter to Jacquenetta. Boyet reads the letter aloud to the Princess and her entourage.

SCENE 2: Holofernes, the schoolmaster, Sir Nathaniel, the Curate, and Constable Dull watch the hunt and discuss among themselves, showing off their eloquence. Jacquenetta arrives with Costard to ask Sir Nathaniel to read the letter that she has received. They discover that it is, in fact, a letter written by Berowne to Rosaline. They tell her to bring it before the King of Navarre as it may be treasonous according to the new edict.

SCENE 3: Berowne sneaks away from the hunting grounds to write another letter to Rosaline. While he is preparing it, Ferdinand enters with a letter of his own to the Princess. Berowne hides and listens. Shortly thereafter, Longaville arrives with his own letter to Katherine, the King hides and observes. Last but not least, Dumaine arrives with a letter to Maria, while Longaville and the others hide. One by one the suitors step out to call out the hypocrisy, feigning their own innocence without knowing that they themselves were being watched. After

Ferdinand reprimands Longaville and Dumaine, Berowne steps out to shame them all. Berowne acts betrayed but is then outed when Costard arrives with the first letter he wrote to Rosaline. Embarrassed with themselves for breaking their vows, the lovers ask Berowne to construct a rationale allowing them to break the edict while restoring their honor. He does so and they decide to woo the ladies.

ACT V

SCENE 1: After a dinner hosted by a pupil's family, Holofernes, Sir Nathaniel, and Dull talk about their dislike for Armado, who mispronounces English words with his Spanish accent. Armado appears before them at that very moment. He says he has been asked by the King to present a play for the French Court and asks them to participate. They agree to present "The Nine Worthies". They clearly do not know exactly what the Nine Worthies are, and include Pompey among the roles they will play.

SCENE 2: The Princess and her entourage compare letters and favors given to them by their lovers. Boyet informs them that the men are coming disguised as Russians. They decide to mock them back by masking themselves and confusing them into wooing the wrong lady. They trade favors to fool the men. The "Russians" arrive and are introduced by Costard, who messes up the introduction and is sent away. They woo the masked ladies, confusing them for one another and vowing love to the wrong person. Once the men leave, the women compare the oaths they were told. Boyet then returns to inform them that the men are coming back in their regular clothes. The ladies continue mocking them but the men eventually realize that they were played. Costard returns to ask if they are ready to see the play. They then begin performing their version of "The Nine Worthies". Costard comes in as Pompey followed by Sir Nathaniel as Alexander and Holofernes as Judas Maccabeus. They are heckled and booed offstage.

Finally Armado enters as Hector and, in the heat of the moment, a vindictive Costard (as Pompey) denounces him publicly for impregnating Jacquenetta. They almost come to blows, but Armado chickens out. The mockery stops when the Princess suddenly receives news that her Father the King of France has died. They prepare to depart.

In a final, and very honest interaction, the Princess confesses to King and his entourage that they were just playing them to get back at them for their games. The men protest that they were sincere in their affections. The women will have none of it. They let the men know that they are interested in them, but feel that they have moved too quickly. They state that words (and vows) are empty but actions convey true meaning. They insist that the men must take a year to grow up before seeing them again.

Then, if their feelings for each other survive, the ladies state that they are willing to consider marriage. Additionally, Rosaline insists that Berowne must use his wit cheering up dying people in the hospital. She believes this will teach him to be less mean. The women depart and the men are left to ponder how their labors of love have failed them in this round.

THE COMPANY



Jeffrey Chips (PRINCESS OF FRANCE / SIR NATHANIEL) is thrilled to be returning to PSIP for his sixth production. He most recently served as the director for 2020's *Cymbeline* and 2015's *King Lear*. Acting credits with PSIP include Tom Snout in *A Midsummer Night's Dream*, Alonso in *The Tempest*, and the Prince in *Romeo and Juliet*. Jeffrey is the Founder and Artistic Director of Steel City Shakespeare Center and has performed, directed, and/or produced over 30 productions of Shakespeare's plays. He holds a BA in Theater from Allegheny College and an MLitt and MFA in Shakespeare and Performance from Mary Baldwin University and trained at the American Shakespeare Center in Staunton, VA. Outside of the theater, he serves on the board of directors of the West View HUB. He owes everything to his incredible wife, Megan, and sons, Samuel, Isaac, and Joshua.



Kalee George (DUMAINE /DULL) is a local actor and director. She is so honored to be returning to PSIP after her debut in *Julius Caesar* in 2019. She holds a BFA in Theatre Performance from Niagara University, and she currently works as a teaching artist at Saltworks Theatre Company. She is also a certified Basic Actor Combatant through Fight Directors Canada. She'd like to thank the cast and crew for all of their shared talent, wisdom, and hilarity. Find out more about Kalee at kaleegeorge.com or follow her on Instagram @kaleegeorge2



Jenny Hoppes (MARIA / COSTARD) is excited to make her PSIP debut in this stellar production of *Love's Labour's Lost*! Jenny is a current junior in Point Park University's BFA Acting program, and you can find out more on her website (jennyhoppes.com). You may have previously seen her in the Cleveland Shakespeare Festival's productions of *The Comedy of Errors*, *Julius Caesar*, and *Henry V*. She is represented by Docherty. Thanks to family and friends for their undying support. Big thanks to Irene, Cornel, and the production team for their hard work. Enjoy!



Dylan Lack (LONGAVILLE / HOLOFERNES) is a West Virginia University Acting Alum currently living in Winston-Salem, NC. Previous stage credits include Virginia Rep On Tours: *The Legend of Sleepy Hollow* (Ichabod) and *A Sick Day For Amos McGee* (Amos), as well as *A Raven's Heart* (Edgar Allen Poe) with the Quill Theatre in Richmond, VA. While it has been a rough year all around, he is thankful for PSIP for their perseverance and dedication to bringing art to the world and is honored to be a part.



Rachel Moore (DON ARMADO / KATHERINE) is thrilled to be making her debut with Pittsburgh Shakespeare in the Parks! She is currently based in Colorado where she has enjoyed such roles as Thomasina in *Arcadia* at TheatreWorks Colorado Springs and Gretel in *Hansel and Gretel* at Miner's Alley Playhouse. Other favorite roles include Cassandra in *The Trojan Women* and Prentiss in *Peter and the Starcatcher*. Rachel is a proud native of West Virginia and has her BFA in acting from West Virginia University. She would like to thank Cornel, Irene, and everyone involved with this team for giving her such a warm welcome as she makes her move back east!



Anne Rematt (ROSALINE / MOTH), a native of Northern Cambria, PA, is honored to be part of her first show with PSIP. Everyone seems quite lovely even if the cast has never once seen each other's feet. Anne has previously been seen on the stages of PICT, Pittsburgh Classic Players, The New Renaissance Theater Company, The Jesters Guild, Steel City Shakespeare, South Park Theater, Band of Brothers Shakespeare Company, and many more. She also spends her autumns portraying Queen Anne Boleyn at the Pittsburgh Renaissance Festival. Most recently, you could find her on your screen as Lady Baptisa/Nymph in Brawling Bard Theater's *The Murder of Gonzago* (Frigid NY's So Many Shakespeares Festival). Back in the days when we could breathe on each other, her last role was Mercutio in PCP's *Romeo and Juliet*. Internationally, she has had the opportunity to perform in several venues throughout Italy and Scotland.



Tracey D. Turner (BEROWNE / JACQUENETTA), a Carnegie Mellon University alumna, was named Actress of the Year in 1997 by *Pittsburgh Newsweekly* for her portrayal of Prospero in the time-space production of William Shakespeare's *The Tempest*. Other stage credits include Mrs. Prentice in *Guess Who's Coming To Dinner* for the Winnepesaukee Playhouse in Meredith, New Hampshire. Minnie Kincaid in *Lifting* for Kuntu Repertory Theatre, Stella Marr in *Racing Demon* for Pittsburgh Irish and Classical Theatre, Gertrude in *Hamlet* and Alcandre in *The Illusion* for Pittsburgh Theater Laboratory, and Peggy Clark in *Blue* and Jo Billie Massey in *Sassy Mamas* for New Horizon Theater. She appeared in *Fahrenheit 451*, *A Lesson Before Dying*, and *1984* for Prime Stage Theatre, *Ruined* and *Home* for The Entertainment Consortium, and *The Voyages of Sinbad* and *As You Like It* for The Steel City Shakespeare Center. She was the Artistic Director of I Dream A World, Inc., a non-profit educational touring company, and was Artist in Residence and Assistant Coordinator of the Friendship Academy after school program. Ms. Turner was a teaching artist at Point Park University, where she appeared in productions of *Hamlet*, *Anton in Show Business*, and *Halcyon Days*. Ms. Turner's film credits include Lionsgate's *The Last Witch Hunter* with Vin Diesel, *Wonderboys*, and *Boys on the Side*. She was host of *The 5-Star Ethnic Show* and *Shopping Pittsburgh* for Comcast Cable Channel FYI. She has appeared in numerous commercials, industrial and independent films, and billboard campaigns. Tracey appeared in PSIP's *Cymbeline* (Sept. 2020) as the Queen, Belarius, and Mother Leonatus.



Jason A. Young (KING OF NAVARRE / BOYET) is the Founding Producer & Artistic Director of The Vintage Theatre Company, LLC. Opened in 2012, The Vintage Theatre Company is dedicated to providing high quality theatrical education and professionally produced entertainment in West Virginia, while primarily featuring and uniting the many talented teaching and performing artists that call the Mountain State their home. A native of southern West Virginia, Jason has worked as a freelance actor and director all over the state and in neighboring and nearby states as far away as South Carolina. Jason is the former president and newly appointed executive director of the West Virginia Theatre Association, a subsidiary of the Southeastern Theatre Conference, and also serves as the group's State Audition Coordinator, and High School Festival Director. He is a member of the International Thespian Society and the Educational Theatre Association, and in 2014 Jason was named to the West Virginia State Journal's Generation Next 40 Under 40. He resides in Bridgeport, West Virginia with his wife Sarah Young.

ARTISTIC & PRODUCTION TEAM



Jennifer Tober (PSIP Founder and Artistic Director) is the Founding Artistic Director of Pittsburgh Shakespeare in the Parks and has overseen the company's growth since 2005 as well as producing and directing. Under her leadership, PSIP has expanded annually in terms of funding and Board growth, and has established partnerships with organizations such as the Pittsburgh Cultural Trust, University of Pittsburgh Honors Program, CMU, Weinberg Terrace, Franktuary, and others. Ms. Tober is a professional actress, director and teacher who has made Pittsburgh her home since 2005. In Pittsburgh, Ms. Tober has performed in *Rope* and *The Queens* (Playhouse REP); *The Pillowman*, *Salome* (Pittsburgh Irish and Classical Theatre), *The Red Shoes* and *Dream of Autumn* (Quantum Theatre), *Macbeth 3* (UnSeam'd Shakespeare), *In the Voodoo Parlour of Marie Laveau* (Pittsburgh Playwrights); poetry and staged readings with Poets' Corner, Pittsburgh Irish and Classical Theatre, and the Steinway Piano Series. Regional/New York theatre includes *Macbeth*, *Comedy of Errors*, *Two Gentlemen of Verona*, *A Midsummer Night's Dream*, *As You Like It* and *Love's Labour's Lost* (Hudson Valley Shakespeare Festival); *As You Like It* (NY Classical Theatre), *Winter's Tale*, *A Midsummer Night's Dream* (The Shakespeare Project and for whom she has directed *A Midsummer Night's Dream* and *As You Like It* as well as the 2006 Bard Walk, and has produced the company's productions since founding it in 2005.); *The Christmas Cup* (Mill Mountain Playhouse); *Richard II*, *Midsummer*, and *Julius Caesar* (A Crew of Patches, NY - a company of which Ms. Tober was one of the founders); *The Fugitives* (NY Street Theatre Caravan/Marketa Kimbrell); and *"DADDY CRUSH"* (her award-winning one-woman show at the Belt Theater in NY). While in New York, Ms. Tober also started the organization "Shakespeare Inside," which taught Shakespeare, acting, writing to convicted

Bronx juveniles. Film and TV includes *Sex & the City*, *Rescue Me*, *Ed*, *SNL*, commercials/voiceovers and the local Pittsburgh film *Progression*. Ms. Tober holds a BA from Temple University and an MFA from West Virginia University and is a member of the Actors' Equity Association, Screen Actors' Guild, and American Federation of TV and Radio Artists. A vibrant member of the Pittsburgh arts community, Ms. Tober also teaches at Duquesne University, coaches Shakespeare for the Public Theatre's annual Shakespeare monologue contest, and is a certified Yoga instructor. Ms. Tober believes fervently in the necessity of free, excellent Art in our communities and strives to create the opportunity for access to theatre for all through the interactive, muscular, and fun style of Pittsburgh Shakespeare in the Parks.



Irene Alby (Co-Director) is thrilled to be back with PSIP in a new capacity as co-director, after performing in recent productions of *Julius Caesar* and *Cymbeline*. A director/actor, she began her career as a company member of Montreal's renowned The Other Theatre from 1997 to 1999 and performed in *Kaspar*, *Year Zero* and *Human Collision/Atomic Reaction* which was presented at the 1999 Festival de Théâtre des Amériques and won the Montreal English Critics Circle Award (M.E.C.C.A.) for Best Direction and Best Production. Her New York credits include Aase in *Peer Gynt* directed by Andrei Serban, *The Dancing Fox* with the Mettawee River Theatre and Serban's *Benvenuto Cellini* at The Metropolitan Opera. Irene is a founding artist of the Glaciy Theatre Collective (GTC), where she directed Jenny Schwartz's *God's Ear*, and performed numerous roles including Titania/Hyppolyta in *A Midsummer Night's Mysteries*, in collaboration with the Toledo Symphony Orchestra. Her directing credits span 15 years and include productions of *Henry V*, *Machinal*, *Exit Pursued by a Bear*, *New Anatomies*, *Unidentified Human Remains and the True Nature of Love*, *Top Girls*, *Cabaret*, *The Arabian Nights*, *Metamorphoses*, *A Midsummer Night's Dream* and many others. Most recently, she directed West Virginia Public Theatre's production of *A Christmas Carol* in 2016 and its remount in 2017. Irene is a Teaching Assistant Professor of Acting and Directing at West Virginia University's School of Theatre and Dance.



Cornel Gabara (Co-Director) has worked as a director, actor and professor of acting internationally for over 30 years. His directing credits include *Who's Afraid of Virginia Woolf?*, *Pericles*, *Twelfth Night*, *A Midsummer Night's Dream*, *Breathing Corpses*, *Ubu Roi*, *Eurydice*, *All's Well That Ends Well*, *The Magic Flute* and *Waiting for Godot*. He was a founding member and Artistic Director of the Glaciy Theatre Collective in Toledo, Ohio, where he gained a reputation for his collaborations with Stephan Sanderling and the Toledo Symphony Orchestra which included *Amadeus*, *Midsummer Night's Mysteries* and, most notably the tour of *Every Good Boy Deserves Favour* to Carnegie Hall. As an actor, Cornel has performed world-wide in international festivals. Roles of note include Andrei Serban's *Fragments of Greek Trilogy*, Peter Sellar's *Children of Herakles* and the lead role in the remount of Robert Wilson's *Hamletmachine* at the National Theatre of Bucharest. North American credits include performing at The American Repertory Theatre, The McCarter Theatre, the New York Metropolitan Opera and performances at La Mama ETC. He is an Associate Professor of Acting at West Virginia University's School of Theatre and Dance.

Lisa Leiberling (Production Designer) is a professional theatrical designer, puppeteer, teaching artist, and member of Local 787 Wardrobe Union. She has served as production designer for PSIP for the past seven years. Her local, recent artistic credits include: designing and building Parker the chipmunk mascot for the Allegheny Parks Service, serving as costume designer for Hiawatha Project's *My Travelling Song*, and designing the set for Dreams of Hope's *Chasing Elevation*. Outside of Pittsburgh, some of her notable credits include, designing and building Weber State University's touring production *Peter Rabbit*, designing and creating the original mascot for the NFL's Carolina Panthers, and serving as resident costume designer and costume shop manager for the Children's Theatre of Charlotte. Lisa is also the manager of School and Community Programs for the Education Department of the Pittsburgh Cultural Trust. She holds a BFA in Puppetry/Children's Theatre from West Virginia University, an MA in Theatre for Youth from the University of Wisconsin-Madison, and an MA in Theatre from the University of Pittsburgh.



Emily Gallagher (Stage Manager) holds stage management credits with Carnegie Mellon University and Pittsburgh Festival Opera, and is excited to be working with Pittsburgh Shakespeare in the Parks for the second time this year. When not behind the scenes, Emily has been seen in the roles Susanna in *Le nozze di Figaro* and Carolina in *Il matrimonio segreto* at Carnegie Mellon University, and as Nada in the Belgrade Tour of *Svadba*. Emily has also been a part of several new music festivals around Pittsburgh and has performed in multiple world premieres of operas. She is a recent graduate of Carnegie Mellon University and holds a BFA in Vocal Performance.

Jo Sandler (Technical Director) wears many hats, ranging from sound designer to video editor to streaming engineer to musician to Dungeons and Dragons nerd to a purple beanie and sometimes, on special occasions, a grey beanie. An alum of the Carnegie Mellon School of Music and a recovering opera singer, they currently freelance from their pandemic office (read: basement apartment) as a video editor for numerous collegiate music departments across the country and the Creative Learning Network in Pittsburgh. They love their cat Dreail more than anything in the world.

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