

THEATRE FOR A NEW AUDIENCE
POLONSKY SHAKESPEARE CENTER

360° SERIES

VIEWFINDER: FACTS AND PERSPECTIVES
ON THE PLAY, PLAYWRIGHT, AND PRODUCTION



PERICLES

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Leadership support for *Pericles* is provided by The Polonsky Foundation and The Thompson Family Foundation. Additional major support is provided by the National Endowment for the Arts and Shakespeare in American Communities, a program of the National Endowment for the Arts in partnership with Arts Midwest, as well as the Rosalind P. Walter Foundation. Endowment funds for the production are provided by The Howard Gilman Foundation Fund for Classic Drama.

Support for the production is also provided by ***Pericles* Honorary Underwriters**: Sophia Hughes, Paula and Gregory Powell, and Anne M. Tatlock.

Notes

Front Cover Art & page 10 graphic designed by Milton Glaser, Inc. This Viewfinder will be periodically updated with additional information. Last updated February 2016.

Credits

"Synopsis," "Biography," and "Perspectives" written and compiled by Jonathan Kalb.
Pericles 360° | Edited by Literary & Humanities Manager Peter Cook | Literary Advisor: Jonathan Kalb | Council of Scholars Chair: Richard McCoy |
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THE PLAY DIRECTOR'S NOTE

TREVOR NUNN

The text of *Pericles, Prince of Tyre* may well be unreliable, but in my view, as a practitioner and not a scholar, Shakespeare's work on this play had an enormous career changing affect on his output of the rest of his writing lifetime. After a period defined by his inspired completion of a series of increasingly dark and pessimistic tragedies, *Pericles* tells a story that appears to be heading in the same grim and hopeless direction. When in *King Lear*, Shakespeare observes:

*As flies to wanton boys are we to the gods
They kill us for their sport*

it could be a prediction of what appears to be happening in the tale of the unfortunate Prince of Tyre. But then something else happens...redemption, rebirth, the relenting of the Gods...hope. It's this possibility that dominates the rest of Shakespeare's oeuvre...*The Winter's Tale*, *Cymbeline*, *The Tempest*, and even (I would argue), his very late collaboration on *Henry VIII*.

But it's not just in subject matter and narrative that *Pericles* marks a change of step. The text repeatedly asks for music, dance, the mime of musically accompanied 'dumb show,' and then a strong indication that some passages should be sung. For a work like this, we are no longer able to apply the categories of Comedy and Tragedy... instead, Shakespeare seems to be intent on providing opportunity for what can only be described as 'total theatre.'



Earl Baker, Jr., Lilly Englert, Christian Camargo, Gia Crovatin, and Raphael Nash Thompson in Theatre for a New Audience's production of *Pericles*. Photo by Gerry Goodstein.

THE PLAY SYNOPSIS AND CHARACTERS

Framed by song and narrative interludes by the medieval poet Gower, the action begins in Antioch, where Pericles, Prince of Tyre, seeks the hand of King Antiochus' daughter. Suitors to her must answer a riddle correctly or forfeit their lives. Pericles recognizes in the riddle evidence of incest between father and daughter, and he flees before Antiochus can have him murdered for learning his disgraceful secret. Even back in Tyre, however, Pericles feels threatened. Fearing Antiochus will make war on his country or pursue him with assassins, he embarks on a sea journey, leaving Helicanus in charge.

Pericles lands in Tarsus, having learned that the land is suffering from famine and orders his ship's cargo of corn unloaded to provide relief, winning thanks from governor Cleon and his wife, Dionyza. Helicanus sends a messenger to tell him that Antiochus's assassins are searching for him, so Pericles flees again, only to be shipwrecked in a storm. He washes up at Pentapolis, where fishermen tell him of a jousting tournament in celebration of Princess Thaisa's birthday the following day. Pericles joins the competition wearing a rusty suit of armor that once belonged to his father, which had conveniently been caught in a fisherman's net. In the tournament, he wins the good will of King Simonides and the love of Thaisa, whom he weds.

Letters from Tyre inform Pericles that though Antiochus and his daughter are dead, the Tyrian people are restless without their leader. He must return immediately. Pericles sets out for home with his very pregnant wife, only to be thwarted again by a storm. Thaisa seems to die at sea while giving birth to a baby girl, and the superstitious crew demands that Pericles dump her body into the sea. Her coffin washes up at Ephesus, where the physician Cerimon succeeds in reviving her. Heartbroken Pericles, fearing further storms, delivers baby Marina into Cleon and Dionyza's care at Tarsus, and proceeds home.

Sixteen years later, Marina has become a beauty whom Dionyza resents because she outshines her own daughter. Dionyza orders Marina to be killed but before that can occur she is kidnapped by pirates who sell her to a brothel in Mytilene. There Marina proves morally steadfast and very bad for business, converting lewd customers to pious chastity. When Pericles finally returns to Tarsus and is told Marina is dead, he dons sackcloth and swears never again to wash or cut his hair. Lysimachus, governor of Mytilene, visits Marina's brothel as a customer and is amazed at her wisdom and virtue. She escapes degradation by arguing that she can earn money by teaching respectable skills such as singing, weaving and dancing, and in time she becomes well-known and beloved for these abilities in Mytilene. The arrival of Pericles' ship in the harbor of Mytilene sets a miraculous string of events in motion, pointing the play towards its wondrous conclusion.

CHARACTERS

JOHN GOWER, the Presenter

PERICLES, Prince of Tyre

ANTIOCHUS, King of Antioch

DAUGHTER of Antiochus

THALIARD, a villain

HELICANUS

ESCANES } grave counselors of Tyre

CLEON, Governor of Tarsus

DIONYZA, his wife

LEONINE, a murderer

SIMONEDES, King of Pentapolis

THAISA, his daughter

THREE FISHERMEN, his subjects

FIVE PRINCES, suitors of Thaisa

MARSHAL OF THE JOUST

CERIMON, a physician of Ephesus

PHILEMON, his servant

MARINA, Pericles' daughter

LYCHORDIA, her nurse

A BAWD

A PANDAR

BOULT, their servant

DIANA, goddess of chastity

Lords, ladies, pages, messengers, sailors, pirates, knights, gentlemen and citizens

THE PLAY PERSPECTIVES

The following quotes are selected perspectives on the play from notable scholars and artists.

“[a] mouldy Tale”

Ben Jonson on *Pericles*, “Ode to Himself” (1631)

“If we are to take the old romance in the proper spirit...we must last out [Pericles’] trials as he does, never trusting completely to what life offers at the moment, but sustained by some sort of faith in what fate, or the gods, ultimately have in store: for old Gower, presiding over the evening’s entertainment, has assured us that the story has ‘restorative’ properties for its hearers, as Pericles’ painful adventures ultimately prove to have for him...the analogies between Pericles’ pious motive in life and old Gower’s in singing his song are characteristic of Shakespeare, especially toward the contemplative end of his life when he felt that poetry and remembered life were very close together.”

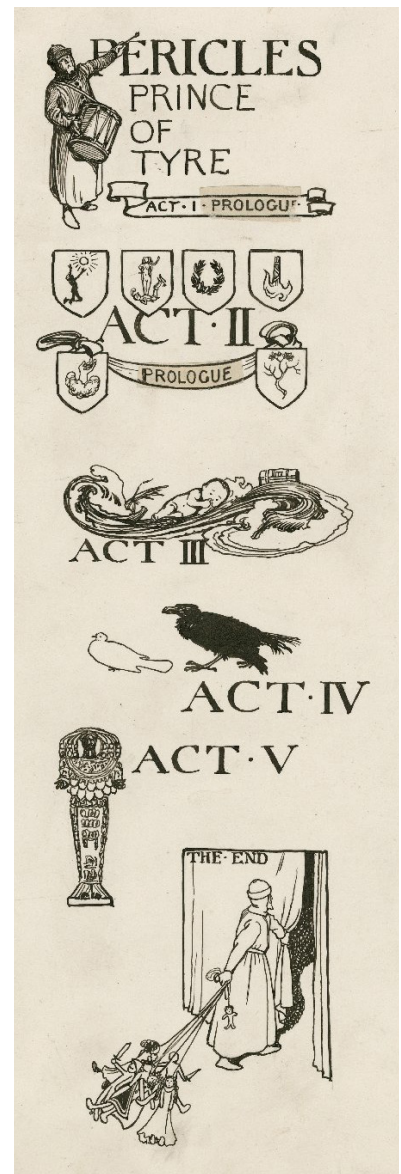
Francis Fergusson, *Shakespeare: The Pattern in His Carpet* (1970)

“... [L]et any man who understands English, read diligently the works of Shakespear and Fletcher; and I dare undertake that he will find, in every page either some Solecism of Speech, or some notorious flaw in Sence: and yet these men are reverenc’d when we are not forgiven . . . the times were ignorant in which they liv’d. Poetry was then, if not in its infancy among us, at least not arriv’d its vigor and maturity: witness the lameness of their Plots: many of which . . . were made up of some ridiculous, incoherent story, which, in one Play many times took up the business of an Age. I suppose I need not name *Pericles Prince of Tyre*.”

John Dryden, “Defence of the Epilogue. Or, An Essay on the Dramatique Poetry of the Last Age” (1672)

“Repeatedly at the end of his prologues Gower reminds us of the inadequacies of telling—just as do the prologues of *Henry V*. By stressing the fictionality of the events he is describing, by emphasizing the degree to which they are products of poetic imagination, he brings his audience into the process of creation. In a sense, the play can be understood as having the structure of a dream or a dream vision, one as improbable as that which Pericles calls his dream: the reappearance of his lost child.”

Marjorie Garber, *Shakespeare After All* (2004)



THE PLAY PERSPECTIVES

“... [I]n *Pericles*, especially in Marina, [Shakespeare] seems to want to redeem all his tragic heroines at once. She becomes, I once wrote, ‘all the lost heroines of Shakespearean tragedy—Ophelia, Desdemona, Cordelia—risen from their untimely graves and given radiant life again.’”

- Ron Rosenbaum, *The Shakespeare Wars* (2006)

“In the late works of Shakespeare . . . recognition scenes are fantastic. There are repeated shipwrecks in *Pericles* and repeated disguises in *Cymbeline*. Shakespeare is taking up an entirely primitive form—with choruses, dumb shows, and masques. One might think of a modern writer who, after mastering complex forms, takes up the Wild West . . . Critics do not appreciate the pleasure a writer has in consciously writing a simple form.”

W.H. Auden, *Lectures on Shakespeare* (1946-7)

“If archaeologists ever discover a flourishing drama in Mayan or Minoan culture, it may not have plays like *Lear* or *Oedipus*, but it will assuredly have plays like *Pericles*.”

Northrop Frye, “Comic Myth in Shakespeare” (1952)

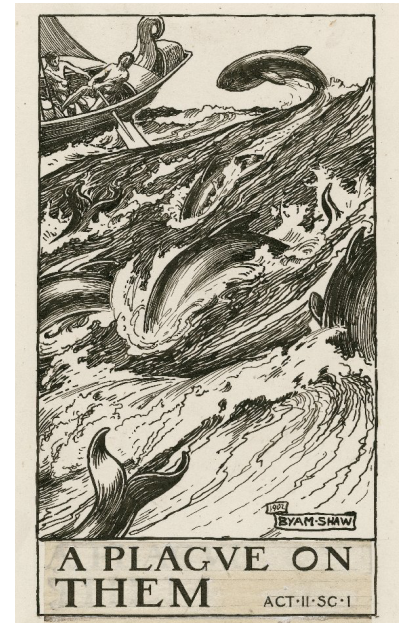


Image credits: This page, top to bottom: Illustration, Act II, Scene 2, from *Pericles*, a set of seven original drawings, by Byam Shaw, ca. 1900. Folger Shakespeare Library Collection; Illustration, *Tell me your story. Pericles replied*, from *Lamb's Scenes from Shakespeare*, by Louis Rhead, 1918. Folger Shakespeare Library Collection.

Opposite page: Christian Camargo in Theatre for a New Audience's production of *Pericles*. Photo by Henry Grossman.

DIALOGUES RESILIENCE IN *PERICLES*

AYANNA THOMPSON



William Shakespeare's late plays are remarkable in the way they bring characters as close to their breaking points as possible. Helping to define the new genre that he called tragicomedy and which we now call romance, John Fletcher explained, "a tragic-comedie is not so called in respect of mirth and killing, but in respect it wants [i.e., lacks] deaths, which is inough to make it no tragedie, yet brings some neere it, which is inough to make it no comedie." The dramatic structure of the romance, then, blends elements of both tragedy and comedy, but ultimately resembles neither fully. In *Pericles*, death hangs as a specter that is indeed present but which our protagonists miraculously escape. Even so, the play allows the audience to grapple with the ways one should encounter, survive, and even thrive after profound disappointment, loss, and grief.

The trials that Pericles has to endure take on a Job-like quality in Shakespeare's play: he is threatened by an incestuous king; shipwrecked multiple times; widowed; and loses his only child. While he begins the play as an active figure who flees the plotting of his death and secures the safety of his kingdom in his necessary absence, Pericles seems to submit to the vagaries of fate after Marina is reported dead. He gives over his agency by aimlessly floating at sea, unshaven, unwashed,

and unspeaking. Does fortitude come from submission? If we simply look at Pericles' suffering, then it might seem as if the play argues that resilience, the ability to recover from difficult situations, requires a willingness to cede agency. After all, drifting on the tides is the perfect metaphor for passivity.

Of course, Pericles is not the only character who embodies resilience. Thaisa, the Princess of Pentapolis, endures unimaginable tragedies as well. She dies during childbirth, is thrown overboard in a coffin, is revived medicinally, and then becomes a votaress at Diana's temple. Before tragedy racks her life, though, she displays an impressive amount of independence and agency. When Pericles wins the contest at Pentapolis, Thaisa is overwhelmed with desire for him, noting in an aside, "All viands that I eat do seem unsavoury, / Wishing him my meat." She is even willing to risk offending her father by making her desires known to Pericles. Of course there is no offense because King Simonides, like his daughter, sees Pericles' true worth and happily supports their union. Nonetheless, Thaisa reveals that she is willing to think and act on her own behalf.

Thaisa's decision to become a votaress in Diana's temple mirrors Pericles' active withdrawal and disengagement from society. Learning that she died in childbirth, Thaisa

RESILIENCE IN PERICLES AYANNA THOMPSON

abandons the possibility of living in the social world: “But since King Pericles, / My wedded lord, I ne’er shall see again, / A vestal livery will I take me to / And never more have joy.” While not floating on the tides like Pericles, Thaisa recedes from society, actively giving over control of her life to the goddess of chastity and marriage, Diana. The choices that both Pericles and Thaisa make, then, suggest that submission offers the road to recovery, reconciliation, and resilience.

Yet Marina, Thaisa and Pericles’s poor daughter – born at sea, raised by pseudo-foster parents, kidnapped by pirates, and sold to a brothel – does not embrace submission. Despite the fact that the young virgin is constantly placed in physical, emotional, and psychological danger, she does not opt to cede her agency. Instead, Marina actively works to protect her physical, emotional, and spiritual well-being by actively engaging the world in Mytilene: preaching and singing to the would-be sinners who visit the brothel, and sewing beautiful garments to earn

her keep and protect her chastity. Marina’s losses are as profound as Thaisa and Pericles’, yet she provides another model for resilience: one that does not rely on submission and instead demonstrates active engagement and agency.

So what are we to make of the portrait of resilience in *Pericles*? After all, while active engagement and passive submission, respectively, keep Marina and her parents alive, it is only through Diana’s intercession that the family is finally reunited and fully restored. Does it matter which course of action or inaction one chooses if divine intervention is what is actually required to achieve a complete reunion? The romance genre, after all, emphasizes the miraculous nature of reunions. In *The Tempest*, fairy power is needed to inspire both contrition and forgiveness. In *The Winter’s Tale*, a magical rebirth enables the reconciliation. And in *Cymbeline*, Jupiter’s descent motivates recognition and reunion. Central to the romance genre, then, is the idea that humans are necessarily subject to larger forces that impact our ability to recover from loss.

While mystical forces do play a central role in Shakespeare’s late plays, these also include much larger scopes of time than his earlier works. The distance between the initial rupture of the family and the ultimate reunion is often around fifteen years. So while magical intercessions are presented as necessary to spur the actual reconciliation, surviving and healing from a traumatic rupture ultimately requires time. In the end, perhaps it does not matter if one chooses the passivity of withdrawal or the activity of social engagement: resilience, Shakespeare seems to tell us, is achieved through the long game. It is only fitting, at the 400th anniversary of his death, that we listen. •

AYANNA THOMPSON is Professor of English at George Washington University. She specializes in Renaissance drama and focuses on issues of race and performance. She is the author of *Teaching Shakespeare with Purpose: A Student-Centered Approach* (Bloomsbury Arden Shakespeare, 2016, co-authored with Laura Turchi), *Passing Strange: Shakespeare, Race, and Contemporary America* (Oxford University Press, 2011), and *Performing Race and Torture on the Early Modern Stage* (Routledge, 2008); she wrote the introduction to the revised Arden3 *Othello* (Arden Shakespeare, 2016); and she is the editor of *Weyward Macbeth: Intersections of Race and Performance* (Palgrave Macmillan, 2010), co-edited with Scott Newstok and *Colorblind Shakespeare: New Perspectives on Race and Performance* (Routledge, 2006). Professor Thompson is a Trustee of the Shakespeare Association of America.



THE PLAY PERSPECTIVES

MARINA, by T.S. Eliot

Quis hic locus, quae regio, quae mundi plaga?

What seas what shores what grey rocks and what islands
What water lapping the bow
And scent of pine and the woodthrush singing through the fog
What images return
O my daughter.

Those who sharpen the tooth of the dog, meaning
Death
Those who glitter with the glory of the hummingbird, meaning
Death
Those who sit in the sty of contentment, meaning
Death
Those who suffer the ecstasy of the animals, meaning
Death

Are become insubstantial, reduced by a wind,
A breath of pine, and the woodsong fog
By this grace dissolved in place

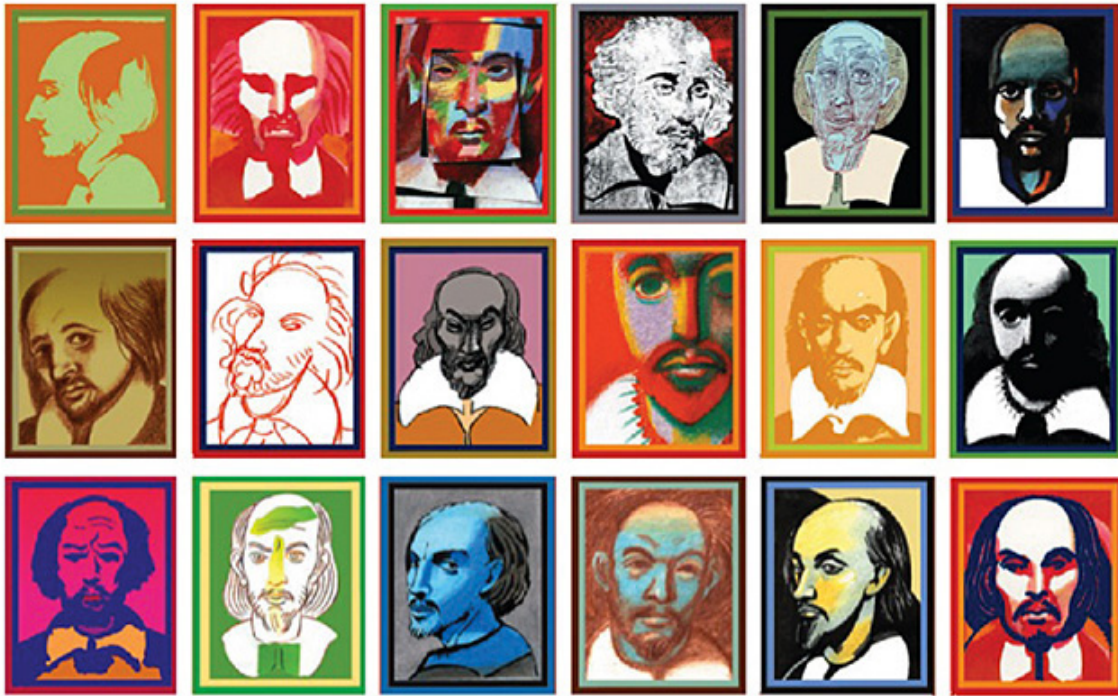
What is this face, less clear and clearer
The pulse in the arm, less strong and stronger—
Given or lent? more distant than stars and nearer than the eye
Whispers and small laughter between leaves and hurrying feet
Under sleep, where all the waters meet.

Bowsprit cracked with ice and paint cracked with heat.
I made this, I have forgotten
And remember.
The rigging weak and the canvas rotten
Between one June and another September.
Made this unknowing, half conscious, unknown, my own.
The garboard strake leaks, the seams need caulking.
This form, this face, this life
Living to live in a world of time beyond me; let me
Resign my life for this life, my speech for that unspoken,
The awakened, lips parted, the hope, the new ships.

What seas what shores what granite islands towards my timbers
And woodthrush calling through the fog
My daughter.



THE PLAYWRIGHT WILLIAM SHAKESPEARE (1564-1616)



The most celebrated and widely produced of the world's great playwrights, Shakespeare was born and raised in the small country town of Stratford-upon-Avon, where his parents were prominent citizens, though his father, a tanner and glove-maker, seems to have suffered financial reverses around the time young William's formal education apparently ceased in 1577. He married a local girl, Anne Hathaway, in 1582, and over the next decade the marriage produced three children. Shakespeare's only son, Hamnet, died at age 11, in 1596; his daughters Judith and Susanna survived him.

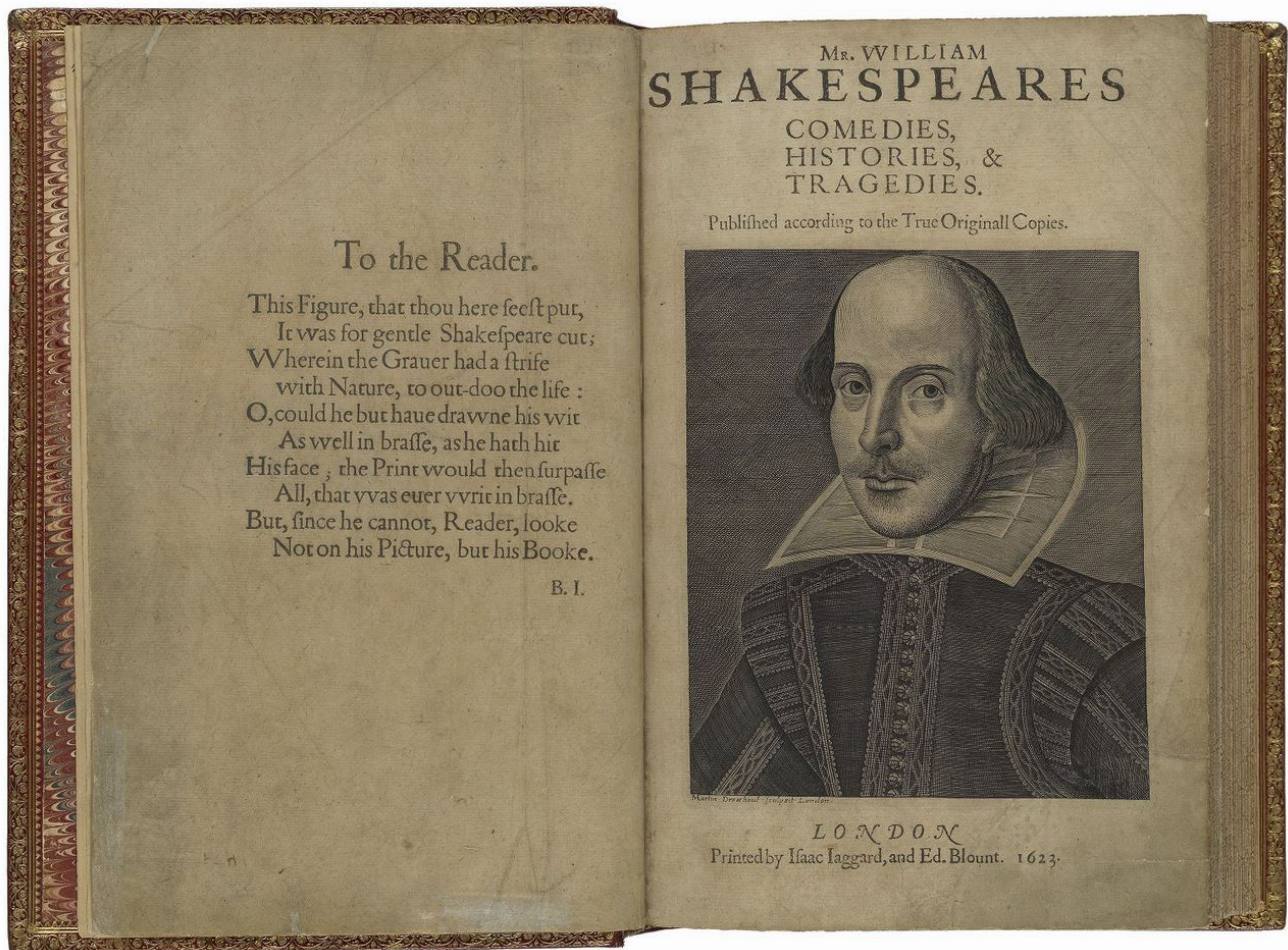
How and why Shakespeare entered the theatrical profession is unclear. He seems to have come to London in the late 1580s, and quickly made himself indispensable as a reviser of old plays and a supplier of new ones. By 1594, he had become a shareholder, along with the prominent actor Richard Burbage and the latter's business-manager brother, Cuthbert, in the Lord Chamberlain's Men, one of the dominant theatre companies of its day, popular with the public and frequently in demand for performances at Queen Elizabeth's court. In the reign of her successor, King James I, the troupe was officially taken under royal protection and became the King's Men.

While he appeared regularly in works by others, Shakespeare's principal function seems to have been turning out new plays for his companies. Working in all the standard genres of the time—tragedy, comedy, tragicomedy, and episodes from British history—he rapidly developed both remarkable expertise and a startlingly individual, innovative style. Scholarly consensus views *Pericles* as a collaborative work with George Wilkins, a notorious brawler and brothel-keeper as well as a playwright produced by the King's Men. Although most of *Pericles*'s first two acts were probably written by Wilkins, the play was attributed solely to Shakespeare when first published in 1609. It was extremely popular and frequently revived, and it helped blaze the trail for the series of great romances that concluded Shakespeare's career: *Cymbeline*, *A Winter's Tale* and *The Tempest*.

Shakespeare retired from the King's Men around 1612, spending the last years of his life with his family in Stratford, where he died in 1616. His plays have never been off the stage. Theatres return to them time and again for their brilliant storytelling, theatrical excitement, incisive character expression and memorably intense poetry. To this day, Shakespeare is still the most performed, translated, adapted, quoted, analyzed and discussed author in the entire history of dramatic literature. Figures from his plays like Hamlet, Falstaff, Lear, Macbeth, Rosalind, Viola, Shylock, and Prospero have virtually taken on an independent existence in the world.

DIALOGUES "MY" FIRST FOLIO

GAIL KERN PASTER



Imagine for a moment that Shakespeare had not written the following plays produced by Theater for a New Audience: *Macbeth* (2011), *Antony and Cleopatra* (2008), *As You Like It* (1994), or *The Tempest* (1986). Without these great plays, would we consider him the greatest playwright who has ever lived? Without those works, would there be commemorations of the 400th anniversary of his death all over the world in 2016?

The reason to imagine a theatrical repertoire without these masterpieces is that it might have happened but for the publication in 1623 of the collected edition of Shakespeare's works, known as the First Folio. Other great Shakespeare plays—*Richard III*, *A Midsummer Night's Dream*, and *Romeo and Juliet*, for example—had already been published in cheap paperback editions or quartos. But eighteen plays, nearly half of the Shakespeare canon, saw print for the first time in the

Frontispiece of Folio 1, No. 9, with poem by Ben Jonson and engraving by Martin Droeshout, 1623. Folger Shakespeare Library Collection.

First Folio. Surviving only in manuscript copies, these plays (like the majority of plays from the period) could easily have been lost to posterity.

It is this fact about the First Folio—its rescue from oblivion of some of our most beloved plays—that makes it the most venerated book in English. We would never have known the sleepwalking Lady Macbeth frantically rubbing her hands to remove the imaginary bloodstains; or saucy Rosalind, dressed as the boy Ganymede, taunting her lover Orlando for his terrible love poetry; or Shakespeare's infinitely various Cleopatra eulogizing her dead lover before she puts the asp to her breast and drifts painlessly to death. Those figures would never have come to life for Theatre for a New Audience, or indeed for any audience.

"MY" FIRST FOLIOS GAIL KERN PASTER

Today the First Folio survives in 233 known copies, eighty-two of which (almost one-third) are owned by the Folger Shakespeare Library in Washington, DC. One of my greatest pleasures as Folger director was to take special visitors to the rare book vault where early English printed books are housed two stories below ground. Greeting this lucky visitor was a wall of large books, many beautifully bound in red morocco leather, all carefully placed to lay flat on their sides: "Mr William Shakespeare's Comedies, Histories, and Tragedies."

I would then take one copy from the wall, place it on a nearby table, and open it to the very beginning, with Ben Jonson's poem "To the Reader" on one page and the famous engraved portrait of Shakespeare on the facing page. With so many copies to consult, we might discuss the interesting fact that this portrait looks different in different copies of the First Folio. The engraver Martin Droeshout fussed over his work, retouching it twice as the book was going through the press. In the earliest state Shakespeare's head seems to float oddly above his large white collar, like a head on a plate. In the second touch-up, Droeshout merely darkens Shakespeare's pupils and adds a strand of hair. (Hardly anyone is really satisfied with the resulting portrait, even after the two touch-ups.)

We might then turn to the letter "To the great Variety of Readers," by the book's editors, the actors John Heminge and Henry Condell. Their message to the potential buyer was a straightforward sales pitch: "It is now publique, & you wil stand for your priuiledges wee know: to read, and censure. Do so, but buy it first." In their stridency, we can recognize the riskiness of the First Folio as a business venture. This enormous, expensive book, over 900 pages long—now prized above all for its literary significance—was a great innovation as a collection of dramatic works only, as those involved in its production were only too aware.

It is a great pleasure to look at the Folger's eighty-two copies and to marvel at the passion that inspired Henry Clay Folger and Emily Jordan Folger to buy so many copies, each with its own history. Some copies have marginalia, one copy has the rust stains from a pair of

spectacles left inside, another the outline of a pair of scissors, and another a large white (probably goose) feather. Copy 78—one of my favorites—contains the childish scribblings and autograph of its young owner Elizabeth Okell. Thirteen Folger copies are perfect, meaning that all the pages are original to that copy from the first day they were gathered and that there are no missing or defective pages. And the Folger has hundreds of single Folio leaves or pages, each bound separately.

There is no practical way to accurately gauge the monetary worth of the Folger Folios. In 2001, a perfect copy of the First Folio, privately owned, was sold at auction for \$6,160,000—the record price thus far. (The highest price Mr. Folger ever paid was \$52,000 in 1922—for the copy we list as Folio no. 5). As the library's director and hence the steward of these enormously valuable books, the responsibility for their security sometimes weighed heavily on me. It did so on the day when a pipe in the ceiling burst and a stream of water poured into the rare book vault right where the wall of Folios is located. By



Image credits: This page: Wall of First Folios in the Folger Shakespeare Library's vault. Photo courtesy of Folger Shakespeare Library. Opposite page: Detail of Folio 1, No. 78, with marginalia by Elizabeth Okell. Folger Shakespeare Library Collection.

"MY" FIRST FOLIOS GAIL KERN PASTER

some miracle, the books had been moved to a temporary location only the week before—yet the image of a wall of wet First Folios haunted my dreams.

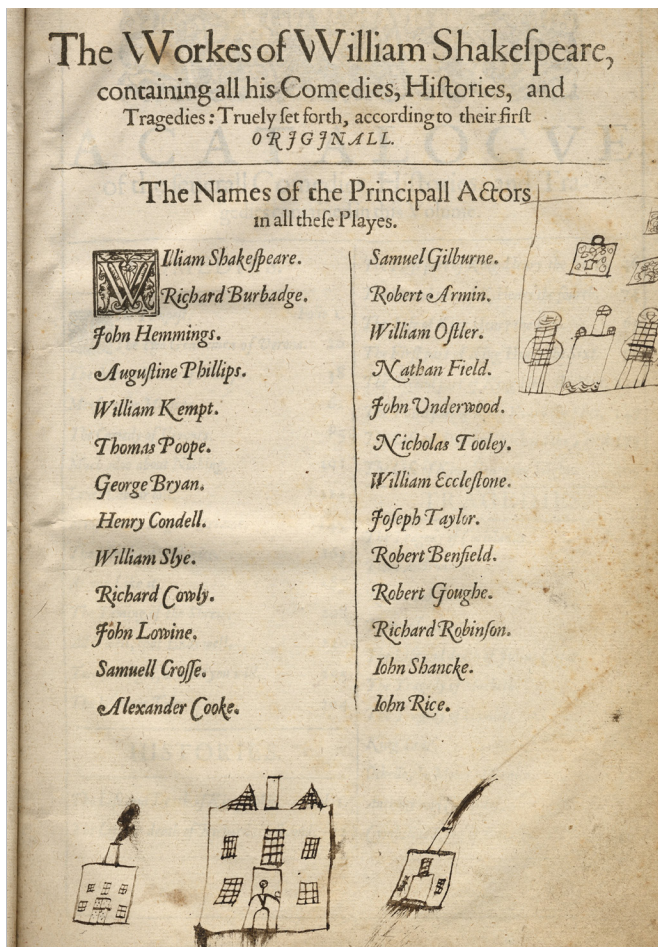
But it is not just fire, worms, and water that threaten copies of the First Folio.

The monetary value of the book and its status as a cultural icon have been motives for skullduggery. One copy belonging to Williams College was stolen from the college library and only recovered when the thieves turned on one another. In 1972, a copy was stolen from the Johns Rylands Library in Manchester, England, and remains missing. In fact, however, a stolen First Folio would not be an easy book to resell openly, especially for someone unaware that information about each copy is available to librarians, booksellers, bibliographers, and rare book collectors. Known copies of the First Folio are listed individually and described in minute detail in *A New Worldwide Census of First Folios* (2001), compiled by Anthony James West.

So it was an extraordinary act of naiveté in 2007 when a man named Raymond Scott walked into the Folger carrying an unbound, mutilated copy of what he claimed to be an authentic First Folio. The Folger librarians' first impulse (after authenticating it) was to find out if it was stolen. As soon as Mr. Scott left the book on deposit at the Library, Folger staff set about comparing it to missing First Folios. Because West's census includes details of the binding of each known Folio and the size to the millimeter of its trimmed pages, it was not hard to deduce that the copy the wily Mr. Scott had left with us had in fact been stolen ten years earlier from the university library in Durham, England—presumably by him. Folger conservators tested the tiny scraps of leather still attached to the mutilated book's spine and discovered that the leather matched what was known of the Durham copy's binding. It was my job to contact the FBI and meet with their art theft team. The story of the Folio's recovery and return to Durham, and the eventual incarceration and suicide of Mr. Scott was front page news world-wide and became, finally, the subject of a BBC documentary, "Stealing Shakespeare." The sad saga—in which Folger expertise played a key role—makes it clear why, as Paul Collins wrote, "Shakespeare is the world's worst stolen treasure."

In the robust afterlife of Shakespeare, it is the Folger's awesome task to take physical care of its amazing Shakespeare holdings, just as it is the joyful task of the actors, directors, and audiences at Theatre for a New Audience to give Shakespeare's plays vibrant new life and meaning with every wonderful production. Thank our lucky stars for the First Folio. •

GAIL KERN PASTER is editor of *Shakespeare Quarterly*, the leading scholarly journal devoted to Shakespeare. She retired in July 2011 as Director of the Folger Shakespeare Library. She came to the directorship from George Washington University, where she was a Professor of English. She earned a B.A., *magna cum laude*, at Smith College, where she was elected to Phi Beta Kappa, and a Ph.D. at Yale University. She has won many national fellowships and awards, including fellowships from the Woodrow Wilson Foundation, National Endowment from the Humanities, the John Simon Guggenheim Memorial Foundation, and the Mellon Foundation. She was named to the Queen's Honours List as a Commander of the British Empire in May 2011. She has published widely—including three books (*The Idea of the City in the Age of Shakespeare* [1986]; *The Body Embarrassed: Drama and the Disciplines of Shame in Early Modern England* [1993]; and *Humoring the Body: Emotions and the Shakespearean Stage* [2004]). She continues to pursue her scholarly interests in the drama of Shakespeare and his contemporaries.



THE PRODUCTION "A TERRITORY OF SPECULATION"



Trevor Nunn and Tanya Pollard, TFANA Talk on Feb. 20, 2016 at Polonsky Shakespeare Center. Photo by Peter Cook.

On January 13, 2016, during the second week of rehearsals for *Pericles*, director **Trevor Nunn** sat down for a conversation about the play and this production with **Tanya Pollard**, a member of Theatre for a New Audience's Council of Scholars.

TANYA POLLARD: Tell me about your choice of play. Why *Pericles*, and why now?

TREVOR NUNN: Over the years, I have directed 34 out of the official list of Shakespeare's 37 plays, and I've realized over the last few years that there are some that I haven't yet done. I'm ahead of the game in that I've done *Timon of Athens*, which is very rare, and I've done *Henry VIII*, which is even rarer.

TP: And you've done all three of the *Henry VI*s.

TN: I've recently done all three of the *Henry VI*s, with *Richard III*, but I've never done *Pericles*, I've never done *King John*, and bizarrely I've never done *A Midsummer Night's Dream*. All three of the plays that I haven't done absolutely fascinate me. I have

produced them, in the sense that I was running the theater when they were directed, so I'm familiar with this play, which is another way of saying I'm familiar with its problems, and there are many.

TP: What do you see as the primary problems?

TN: I suppose the problem that all scholars and theater practitioners would agree on is that we have only got the play's text in a very unreliable edition. It was only published in quarto, which is pretty much synonymous with saying that it was a pirated version. We know that a play called *Pericles* was done by the King's Men, and it was hugely successful, and was repeated in performance many times. But the quarto edition is full of omissions and contradictions, and this has led to considerable speculation that Shakespeare worked on the play, but didn't originate it.

It's a fascinating literary detective story. Recently the story has been complicated by a brilliant book by Charles Nicholl called *The Lodger*, which clarifies

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what had been hazily known before: that Shakespeare would have come across George Wilkins, who had written a play for the Globe, when both men were witnesses in a court case, and therefore they almost certainly would have been in touch at that time. This court case was adjacent to the writing of *Pericles*, and the play's emergence in the theater. *Pericles* became a famous title, and a year later, George Wilkins published a prose version of the story of Pericles, which he calls *The True Story of Pericles as performed by His Majesty's Servants of the Globe Theater by William Shakespeare*. But there are things in Wilkins' prose version that fill in gaps in the quarto – things that seem to be quotes from the play, incidents and elements of description and character that one rather wishes were in the play. Therefore, the question arises: was it an attempt by Wilkins that then got taken over by Shakespeare and much improved? It contained some of the most wonderful writing, and the play has a narrative that seems to be the basis of the romance idea that Shakespeare gets overtaken by at the end of his career. There's an extraordinarily

detailed connection between *Pericles* and *The Winter's Tale*, a strong connection between *Pericles* and *Cymbeline*, and a very definite emotional connection between *Pericles* and *The Tempest*.

So something happened in the writing of *Pericles* that turned Shakespeare in a different direction, from somebody who can only write the darkest tragic situations. By the time you get to *Lear*, there is no light at the end of the tunnel, and there's also pretty much no such thing at the end of *Antony and Cleopatra*, or *Coriolanus*. They're very dark plays about human behavior: about how flawed we are as a species, and how little hope there is for us. And then *Pericles* happens, and the plays are fundamentally about hope, forgiveness, reconciliation, generosity, and the notion that the gods can be forgiving, when everything in the tragedies says either that the gods are unforgiving or the gods don't exist.

TP: I'm especially interested in the move from loss to recovery in the play. The play insistently repeats the word "recover," more than any other



Gia Crovatin and Christian Camargo in Theatre for a New Audience's production of *Pericles*. Photo by Henry Grossman

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Shakespeare play except for *Comedy of Errors* and *Hamlet*, as well as related words such as “return,” “restore,” “repair,” and “relieve.” After the heavy burden of losses in the preceding plays, *Pericles* starts with losses, and then undergoes a series of magical shifts. I see the changes as starting with his armor, which he finds when it serendipitously washes up on a foreign shore, beginning a pattern of unexpected returns after losses at sea.

TN: It’s a brief recovery; Pericles feels that the gods have done something forgiving, and the armor’s restoration creates an opportunity to venture for a young princess’s love, which takes us back to what he was doing at the beginning of the narrative, looking for a wife to become the queen of his country. The brief recovery takes us to the joyous match with Thaisa, and the further discovery that King Simonides reminds Pericles of his own father, with a similar warmth and generosity.

However, the gods don’t restore the balance for very long. First there is a message that the Lords of Tyre are going to rebel and topple Pericles from the governorship of that country if he doesn’t return within twelve months and the date is almost up. And second the gods appear to have forgotten all their kindness; a storm causes a shipwreck, which brings on the disastrous premature labor of Thaisa, who then seemingly dies in childbirth. The storm continues to the point where Pericles can’t risk the life of the child, and leaves it with Cleon to Dionyza. If that weren’t bad enough, when eventually his country is sufficiently settled so that he can return to Cleon and Dionyza to bring back his child, he is told that his child has died.

So for Pericles everything has gone darker than it has ever previously been. All his previous appeals to the gods have been unanswered, and he becomes very much like Timon of Athens: someone who won’t have any contact with the world, who goes on a hunger strike and doesn’t cut his hair. He becomes a hermit-like creature who has completely dropped out of society. There’s a hint of Lear, somebody who’s just gone to the other side, who has lived in a kind of beggarly way. And then what happens after is

not just a miracle, but a double miracle, and we’re talking about questions of authorship. The scene that happens between Pericles and Marina – Pericles believing that his daughter died many years ago, Marina believing that her father is unknown or lost or gone, when moment by moment, piece by piece, they come to realize that they’re father and daughter, and Pericles realizes his child is alive after all – the sense of forgiving gods, the sense of the heavens smiling, the sense of unimaginable reconciliation after everything that has been dark and punitive and absolutely overwhelming – that’s so beautiful, and very, very clearly a wonderful bit of writing by William Shakespeare.

It’s extraordinarily delicately organized, moment by moment. And what then happens is something that Shakespeare goes back to in all of the late plays: the sense that a kind of visitation of the gods, or visitation of something miraculous, can occur. Pericles thanks the gods and then hears the music of the spheres. He hears a wondrous music that nobody else can hear. That is to say it is possible to get to a level of complete harmony with your life, and with what seems to be the punishing heavens, that you are able to hear a music of the spheres. It’s so extraordinary that it sends him to sleep, and in



Lilly Englert in Theatre for a New Audience's production of *Pericles*. Photo by Henry Grossman

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that sleep he has a visitation from the goddess Diana: a dream, a premonition. A dream: what is a dream? Is a dream something that we tell to ourselves, or something that is sent from somewhere else? The goddess Diana appears and urges him to go to the Temple of Diana in Ephesus and go before the altar to tell his story, and he does. Out of the crowd of people there, a woman comes staggering forward and collapses, and everybody thinks that somebody's had a seizure and is dying, but Cerimon – who has brought this woman back from the dead because when she was pushed into the sea in a coffin, she seemed to be dead but she wasn't – Cerimon vouches for the fact that not only is she not a mad woman, but she's almost certainly the wife of Pericles.

So, we have not just a miracle, but a double miracle, or a miracle squared. It isn't just that Pericles has also found his wife, who he has believed to be dead for the last 16 years – it's that the whole family is together. The daughter has found the mother, the mother has found the daughter, the mother and daughter have found father and husband – they are completely restored as a unit. The play doesn't necessarily say, "so, please be very religious and believe in the gods," but the play does say, "life can do that sometimes." It is possible that life can forgive and make something wonderful after those things that have been terrible, so don't give up on life, and don't punish yourself when life appears to be turning against you, because it is possible that something restorative can occur.

Now, Ben Jonson, Shakespeare's great friend –

TP: And rival –

TN: – and colleague, and I would imagine friendly rival in every way – Ben Jonson, when asked about it, said it's a moldy tale, with all the mischief that you would expect of Ben Jonson. Basically, Jonson is saying, "but it's a fairy tale! How can we believe in such things, how can we invest in such things? I want to be a tough-minded satirist, and I thought my friend Shakespeare was a harsh extreme tragedian, and now comes a different kind of play." It's different in many ways because in addition to the vocabulary that you've mentioned, it requires music more regularly than

other plays before *Winter's Tale*; it requires dance, and dumbshow, which would be musically accompanied.

So if you have a play where there is the appearance of a goddess, where there are visits to many countries, where you have three extraordinary storms, where you have deaths and recoveries, where you have music, dance, and mime – you're talking about total theater. You're talking about masque, with paper-thin plots and lots of spectacle and music. This a form of theater that brings in all the disciplines – a complete entertainment that no longer has anything to do with Aristotelian definitions that you mustn't mix tragedy and comedy and everything should happen in one place – no, absolutely the opposite – we're going to go as extremely opposite as we can go.

TP: One of the things I like about Jonson's quote is that in a sense he's right to see *Pericles* as steeped in archaisms, yet it's precisely those spectacular archaisms that make the play so experimental, so new and strange. By reviving a medieval poet, dumbshows, a dramatic chorus, the classical romance of *Apollonius of Tyre*, and other self-consciously antiquated forms and conventions, the play makes itself so old-fashioned that it becomes unfamiliar, new and strange.



Christian Camargo and Nina Hellman in Theatre for a New Audience's production of *Pericles*. Photo by Gerry Goodstein.

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TN: This issue touches on the main question about the play. *Apollonius of Tyre* comes from antiquity and descends to Gower, who retells the story long before *Pericles*. London saw an explosion of theatre writing, very much like film writing in Los Angeles in 1920, when people came from all over to contribute their ideas and thoughts, and to develop the grammar of film further. People were similarly arriving in London from all over through the 1590s and beyond, looking for ideas for plays; that was the going form, artists could make a living, and people who fancied themselves as poets could directly apply their art form. So potential writers would be going around London's bookstores looking for material: what are people reading, what might offer theatrical possibilities? They were looking at history plays, Boccaccio's tales, and so on. Very few Elizabethan theater plots were created by the dramatists. They're invariably adaptations of plots that have appeared somewhere else, exactly like movie writing and television writing. Writers collaborated, just as people

do on TV series. So the big question is, did William Shakespeare say, "I think it would be a great idea to adapt this Gower poem," or did George Wilkins say "I think it would be a great idea to adapt Gower?" The debate will go on, because Wilkins' prose version has more of Gower than the quarto play version.

And so to return to Gower: how much of Gower is verbatim? How much is adapted? How much is Wilkins', how much is Shakespeare's? Very oddly, two thirds of the way through the play, Gower's four stress poetic line changes to iambic pentameter, which is what William Shakespeare writes in his sleep. Does Shakespeare's influence begin to exert itself where he begins to write Gower, or where Shakespeare's influence becomes so strong that whoever has done Gower then begins to adapt Gower?

Of course there are some scholars who say that's nonsense; it's William Shakespeare doing the most brilliant impersonation of a medieval poet. And that may be true, but with some ingredient misreported



Trevor Nunn and Tanya Pollard, TFANA Talk on Feb. 20, 2016 at Polonsky Shakespeare Center. Photo by Peter Cook.

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by whoever published the quarto, because there are bits of Gower that don't quite make sense, bits of Gower with missing exposition. There's a big section of the play where Gower disappears, and then a section where Gower says, "Right, so to recap..." If he'd been there at the time and done some exposition, we would have understood and he wouldn't have to recap. It's almost as if, as the volume is being put together, somebody said, "we've missed that; all right, we'll deal with it then."

We're in a territory of speculation – thrilling speculation, with a wonderful bit of material. It's full of questions, but answers have been forthcoming over the centuries. They did huge adaptational work on *Pericles* at the beginning of the 18th century. They cut Gower altogether, and they put in big spectacular scenes rather than dumbshows. It's been given so many different kinds of production, updated, but made totally ancient; it's been presented as performed by a group of pirates on a ship, and so on. People have responded to the challenge in all sorts of different ways. And as I said last week, I think of it as a wonderful opportunity. I think that Shakespeare would love to be in the room with us, and would be saying, "go on, make it work; come on, I've given you so many different opportunities, enjoy yourselves!"

TP: I like the image of Shakespeare joining an ongoing collaborative community in bringing the work to life and to audiences. And I agree that he would have liked that too; he doesn't seem to have wanted to freeze the plays in time or style.

TN: No, definitely not. I think that his collaborators – the actors, Hemmings and Condell, who put the Folio together – knew very well that they were creating a volume of play texts, not a volume to be studied in universities and by scholars – they wanted the plays to be done. And why do I say Jonson is Shakespeare's great friend? Because who do the two actors go to, to say, "Will you write a preface?" They go to Ben Jonson, and Ben Jonson says, "Of course I will." And Ben Jonson calls him "my Shakespeare" in the preface –

TP: "I loved the man ... this side idolatry."

TN: Yes – "I loved the man ... this side idolatry" – and for the first time he calls him "the Swan of Avon." That preface to the Folio is overwhelming evidence of their relationship, and of the fact that William Shakespeare was William Shakespeare.

TP: I want to ask you more about recovering Gower, because although there's considerable uncertainty about who starts the process of resuscitating Gower – whether it's Wilkins or whether it's Shakespeare – we know that Shakespeare had already been using *Apollonius of Tyre* from the beginning of his playwriting with *Comedy of Errors*, because he uses the same plot then.

TN: Yes, and that play also has wonderfully emotional moments. I did a production of the *Comedy of Errors*, which was hilariously, wonderfully funny, but we got to the point where the entire audience was in tears by the end of the evening, and that's a miraculous thing that Shakespeare achieves.

TP: It's a wonderful play.

TN: It is possible in the right circumstances to get to the point where a comedy can be extraordinarily touching and get us right on that tearful funny bone. The climax of *Twelfth Night* does that as well, and when people do *Twelfth Night* as a boisterous knockabout comedy, an ingredient is missing.

TP: Yes; *Twelfth Night* is a kind of tragicomedy.

TN: Certainly a serious comedy.

TP: So one thing that interests me about the recovery of Gower, and *Apollonius of Tyre*, is that Shakespeare is not only recovering a medieval poet and a classical prose romance, but also recovering something from one of his own very earliest plays.

TN: It's an interesting theory, but it's impossible to know whether he expanded that material in the way that it has become expanded in *Pericles*. We're seeing in this production that it's necessary to make little adaptations so that the plotline doesn't stagger. An enormous case in point is that we see Thaliard being welcomed and asked to feast, and then the very next reference is a message from Helicanus

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saying “Thaliard was trying to kill you, and you’ve got to get out of here,” and there’s no way that could have ever been known.

TP: Let’s turn to more of the practical business of the theater. One of the things that interests me about the play is that when Shakespeare sets about restoring these losses – when he brings back the daughter, and the wife, and the armor, moving through a very sophisticated form of comedy that keeps its tragic depth and recoups something of an earlier stage of comedy – he does that in part by turning to a set of older theatrical forms. He turns to dumbshow, and dramatic chorus, and extensive use of music. Could you talk more about the specific role of theater in restoring that which is lost?

TN: All theater practice during Shakespeare’s lifetime is speculation. We know there were mystery plays, there were morality plays, dramatists began to write in something called fourteeners, and then there’s this extraordinary, almost random discovery

of pentameters. Plays are being performed in some quite hostile surroundings, and therefore the short verse line – being able to take a breath, being able to project, and so on – we can work out all of those circumstances in the development of the texts that we’ve got. And almost certainly, too, we can work out that at some point Shakespeare and his company opened a smaller theater indoors.

TP: The Blackfriars.

TN: Yes, and maybe there was another space that they’d used indoors before that, because there are ingredients in some of the plays of the middle period that are astonishingly naturalistic and have textural ingredients that are full of convolution, and of details you wouldn’t expect a writer to include if he knew that they had to be communicated to a thousand people in a noisy amphitheater. They’re just much too specific and lightly shaded. Beyond that, we know there was an upper stage and an inner stage, which seems to be referred to in the quarto



Members of PigPen Theatre Co. in Theatre for a New Audience's production of *Pericles*. Photo by Gerry Goodstein.

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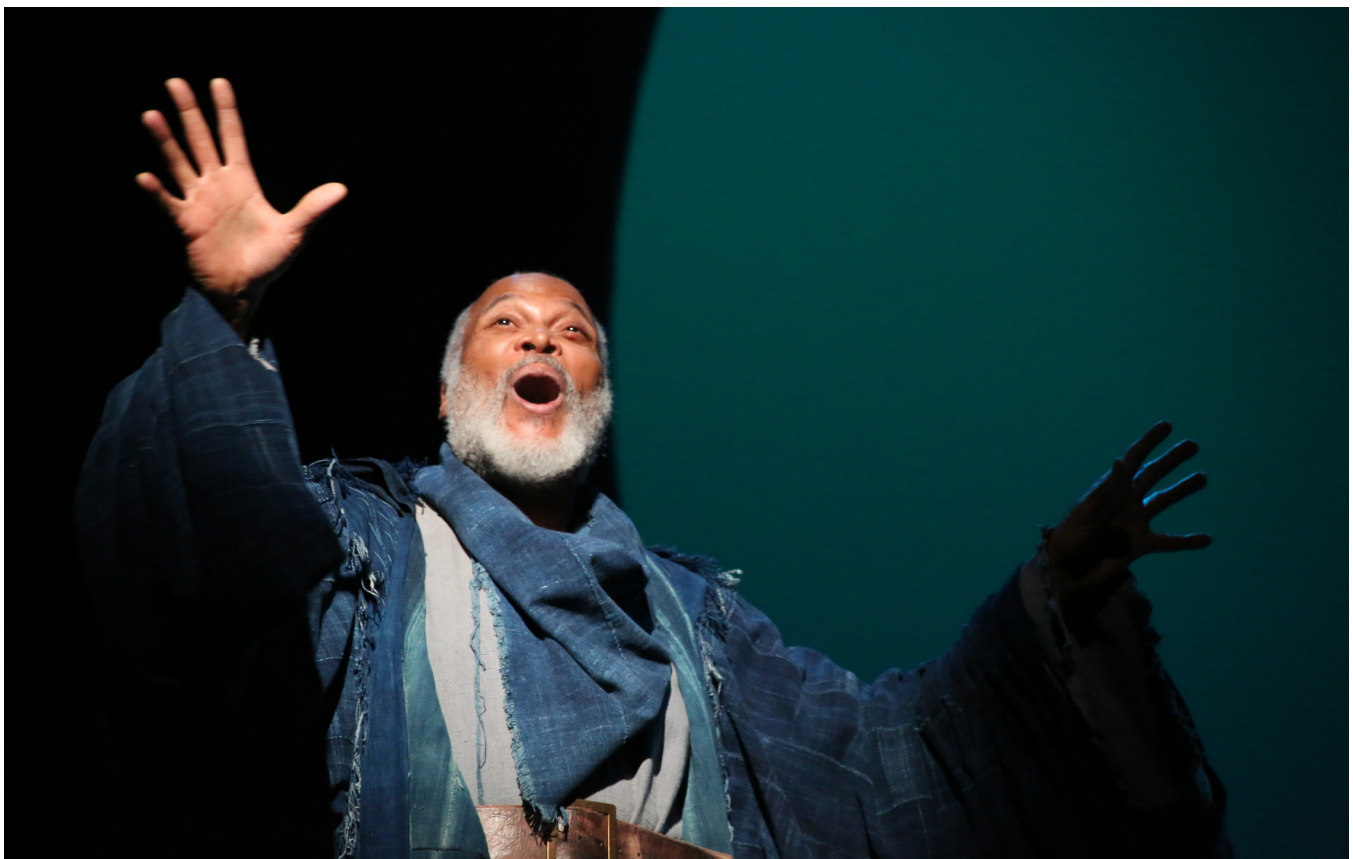
of *Pericles* – there are two reveals, and those stage references are rather an embarrassment, because how you discover Thaisa has died in childbirth? Well, it's simple: you draw a curtain wide. If that's all *Pericles* needed to do, what did that mean to the Elizabethan audience? It seems to be very crude and very unfortunate.

We have some stage directions – “enter at one door,” “enter at another door,” an “enter above” – but beyond that, there's no information such as indications of costume, as in *Titus Andronicus* where it seems that elements of contemporary clothing were worn with bits of additional Roman toga-like costume on top. We don't really know whether they tried to recreate classical styles or just used Elizabethan dress. When Gower says “I am returning from the dead if you will allow me to, and I'm going to tell you an ancient tale, and in your modern sensibilities, I'm asking you to make allowances to use your imagination” – Shakespeare is revisiting his great “use your imagination speech” from *Henry V*, with a similar invitation to the

audience to help out by using their imaginations. But would Gower have been costumed in fourteenth-century costume, would others have been in classical costumes, or would they all have been in modern dress? This is a real question with the brothel, which isn't in Apollonius or Gower. And *The Lodger* shows that George Wilkins was almost certainly involved with a brothel.

TP: There were a lot of them in the South Bank near the Globe.

TN: And where Wilkins lived was in a place called Cow Cross, which was the biggest red light area. So would the brothel have been staged in contemporary clothing, because all the references seem to be contemporary? And would music have been contemporary? The dance with Thaisa and Pericles – would that have been contemporary music, contemporary dance, or an attempt at an ancient Greek or medieval dance? We don't know. We just don't know.



Raphael Nash Thompson in Theatre for a New Audience's production of *Pericles*. Photo by Gerry Goodstein.

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TP: We don't know how it would have been staged, but we know that the play revisits a lost past, and brings something back from it. Is theater where we go to bring back the dead?

TN: It's a lovely idea.

TP: This play brings back the dead. It brings back Gower, who announces he's coming back from the dead; it brings back Marina from the apparent dead; it brings back Thaisa from the apparent dead.

TN: But we still don't know if Shakespeare chose to go back to Gower and bring Gower back alive, to bring back the dead and to bring back this ancient tale. What if Shakespeare came in on a project that was in a terrible mess, and he had to ask what he could retain, what he could lose, and what he could develop?

TP: Of course we don't and can't know, but we know that Shakespeare was already interested in bringing people back from the dead – in *Comedy of Errors* and in *Twelfth Night*, in which apparent ghosts return.

TN: Yes, in *Comedy of Errors* the audience knows that there are two sets of twins, but doesn't know about the mother, and as I said, my experience showed that the ending can be very moving. In *Twelfth Night*, we know from the beginning that Sebastian is still alive, and of course there is another dead brother who doesn't come back to life – so there is something wonderfully moving for us watching the twins believing that the other one has come back from the dead until they come to understand that they haven't come back from the dead; they've been alive all the time. So it's a variant of that.

TP: Yes, it's a variant. None of them are precisely the same and there is always a bittersweet element – in *Twelfth Night* Viola's brother comes back but Olivia's brother doesn't; at the end of *Winter's Tale*, Perdita comes back but Mamillus doesn't; there's never complete restoration. Even in *Pericles*, although his wife and his daughter return from apparent death, there are other deaths that go unrestituted, and there's something haunting about that.



Nina Hellman and Will Swenson in Theatre for a New Audience's production of *Pericles*. Photo by Gerry Goodstein.

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TN: That's something that one never knows how much to concentrate on, because if you follow the details in the text, Pericles seems to be the only survivor of the first shipwreck. Since he has a fleet of ships bringing corn to save the population of Tarsus, this means that a huge number of people have died, and we have the terrible problem that he gets over it much too quickly. I think we have to believe that the fleet is scattered, and he doesn't know what's happened to his friends.

TP: This is a wonderful detail; it shows the play's bittersweet mix of survival and catastrophe. *Pericles* ends with a more complete magical restoration than Shakespeare's other restorative plays, but as you say, a lot remains unrecovered.

I'll just ask you one more question. You've talked elsewhere about the fact that Shakespeare's plays change constantly, in different hands and at different moments, and you've pointed out that the plays respond not only to the people producing them, but to the historical circumstances that shape their productions. This play stages catastrophes and restorations, astonishing and magical events. Do you have any thoughts on the sorts of circumstances shaping your approach to its staging?

TN: Well, the play repeatedly touches on issues that remain contemporary. The huge mistake, I think, would be to try to cast the play into a modern dress reality. Nothing of the play works when you do that. The references would hit home very strongly, but the play wouldn't work. You can't be in a contemporary reality when you are surrounded by references to the gods, by the belief that Neptune is doing this to you, and that Diana has saved you. There are several other goddesses, like Juno and Cynthia, mentioned in the play. But of course, since the play takes place in Greece, Turkey, Syria, North Africa, and many stops along the way, we are bound to think how extraordinary that this is a very turbulent part of the world at the moment, and that if one were to journey across it, one might well discover an area that is in the grip of appalling famine, and in desperate need of help, because otherwise people are going to have to flee

as refugees and seek help elsewhere. But if there were any suggestion of creating border guards, turning people back at the border – then the play is lost.

TP: It would shake the frame.

TN: Yes, absolutely, it would completely lose the circumstances. It's something that we're bound to think of, and indeed the three fisherman talk scathingly about the kind of capitalist world that they're in, where the rich gobble up the poor, and where the poor have no opportunity to stop being poor. And these are fisherman in the ancient world, as reported by a medieval poet and an Elizabethan dramatist, and they're saying things that have an extraordinary resonance. Therefore they prompt us to say, "oh, dear, how very little has changed in the world that we still have these headlines." We've just read so many stories of these boats out in the Mediterranean that are shipwrecked, that are overturned, where countless groups of people are being lost, where parents are losing their children in the waves, and we're bound to think of that contemporary reality.

So I would say *Pericles* has been apposite and relevant throughout all the four centuries of its existence. Those areas of relevance or topicality will shift from decade to decade; they're bound to. Certainly a different phrase, a different situation will hit us, and that is still happening – how extraordinary that's still with us – but the plays remain extraordinarily relevant because of their insights into the way we human beings behave. •

This interview has been edited and condensed.

TANYA POLLARD is Professor of English at Brooklyn College and the Graduate Center, CUNY. Her publications include *Shakespeare's Theater: A Sourcebook* (Blackwell, 2003), *Drugs and Theater in Early Modern England* (Oxford, 2005), and *Shakespearean Sensations: Experiencing Literature in Early Modern England*, co-edited with Katharine Craik (Cambridge, 2013), as well as essays in *Shakespeare Studies*, *Renaissance Quarterly*, *Renaissance Drama*, and edited volumes. A former Rhodes scholar, she has received fellowships from the NEH, Whiting and Mellon Foundations, and the Warburg Institute. Her current book project explores sixteenth-century responses to Greek tragic female protagonists as models for transmitting sympathies in early modern plays.

THE PRODUCTION CAST AND CREATIVE TEAM

OBERON K.A. ADJEPONG (*Thaliard/Marshal of the Joust/Pandar*). TFANA: *Tamburlaine*. NY/Regional: *12 Angry Men* (Billie Holiday); *Like I Say, Cellophane* (Flea); *Mother Courage, The Blacks* (Classic Stage, CTHNYC); *Wabenzi* (New Ohio); *Hamlet Project* (LaMama); *Sango* (AUDELCO Nom./NBT); *Civil War Christmas* (Centerstage); *Electric Baby* (Two Rivers); *Good Goods* (Yale Rep); *Ruined* (La Jolla Playhouse, Huntington Theatre/IRNE Award, Berkeley Rep); *Timon of Athens, Coriolanus* (Shakespeare Theatre); *Rhyme Deferred* (Kennedy Center). TV/Film: “Blacklist,” “The Knick,” “Louie,” *Tallulah, Freedom, Crazy Famous, Colin Warner*. Training: BADA & Howard University.



EARL BAKER, JR. (*Antiochus/Cerimon*). Some memorable theatre credits include: *The Tempest* (La Mama), *Angelique* (MCC), *Superior Donuts* (Denver Center Theatre), *Luminosity* (Playmakers Rep), *Proof* (Virginia Stage Co.), *12 Angry Men* (Merrimack Rep), *After-Play* (George St. Playhouse), *Othello* (Playmakers Rep), *Twelfth Night* (Yale Rep), *The Killing Act* (Williamstown). TV: Multiple roles. Film: *The Cobbler, Win Win, The Visitor, The Ten, Four Lane Highway, Everyday People, Brother to Brother*. MFA Yale.

CHRISTIAN CAMARGO (*Pericles*). Broadway and Off-Broadway include: title roles in TFANA's *Hamlet* (Obie Award, Drama League nom.) and *Coriolanus; Romeo and Juliet; All My Sons; Skylight* (Theatre World Award); *Kit Marlowe* (Public); *Underpants* (CSC). Inaugural company member of Shakespeare's Globe, London (*Henry V; A Chaste Maid in Cheapside*) and company member of BAM/Old Vic's The Bridge Project (*The Tempest; As You Like It*). Film/TV include: *Hurt Locker* (SAG nom.), "Dexter," *Happy Tears, K19: the Widowmaker, Twilight: Breaking Dawn Parts 1 and 2, Europa Report, "House of Cards"* and currently Showtime's "Penny Dreadful." Christian also wrote and directed *Days and Nights*, recently released by IFC Films. Juilliard graduate. Performance dedicated to Earl McGrath.

PHILIP CASNOFF (*Helicanus*). Broadway: *Chicago* (with Bebe Neuwirth), *Shogun* (Blackthorn), *Chess* (Freddy, Theatre World Award, Drama Desk Nom.), *Devil's Disciple* (with wife, Roxanne Hart). New York/Regional: Todd Rundgren's *Up Against It* (NYSE, Drama Desk Nom.), Dodgers Theater Company (in residence at BAM & NYSE), *Twelfth Night* (Orsino, Yale Rep), Longwharf, Arena Stage, ACT. TV: “Strong Medicine” (Series Regular, also directed several episodes), “Oz” (Stanislavsky, HBO), “North and South,” title role in “Sinatra” (Golden Globe Nom.), “Dollhouse,” “Perception,” “Gray’s Anatomy,” “CSI,” “Scream Queens.”

PATRICE JOHNSON CHEVANNES (*Lychorida/Bawd*). TFANA: *Tamburlaine, Coriolanus*. Broadway: *Racing Demon; The Crucible*, starring Liam Neeson. Patrice also starred as Desdemona, opposite Patrick Stewart, in *Othello*. Off-Broadway: *Steel Hammer*. AUDELCO Nom., Best Actress: *Tamburlaine, Angelique*. Barrymore Nom., Best Actress: *Coming Home*. AUDELCO Award: *For Colored Girls* (dir. Ntozake Shange). Patrice directed three feature films through her company God-And-All-O-Wee Productions: *Kings County, NY's Dirty Laundry*, and *Hill and Gully*. She's happy to return to TFANA.

Photo credits: This page, Oberon K.A. Adjepong; opposite page, Patrice Johnson Chevannes in Theatre for a New Audience's production of *Pericles*. Photos by Gerry Goodstein.

THE PRODUCTION CAST AND CREATIVE TEAM

GIA CROVATIN (*Thaisa*). Theatre: *The Money Shot* (MCC), *reasons to be pretty* and *Reasons to Be Happy* (LA Theatreworks), *Good Luck [In Farsi]* (59E59), *In The Beginning* (Theatre Row), *Lovely Head* (LaMama), *The Learned Ladies* (art.party.theatre.company). TV: “Younger” (TVLand), “Benders” (IFC), “The Knick” (Cinemax), “Billy & Billie,” “Full Circle” (DirecTV), “The Good Wife” (CBS), “Hell On Wheels” (AMC), “Californication” (Showtime). Film: *The Depths*, *Finding Her*, *Dirty Weekend*, *Seven Lovers*, *Ned Rifle*, *Sure Thing*, *My America*, *BFF*, *Ostrander*, *When Harry Tries to Marry*. Cornell University graduate.



LILLY ENGLERT (*Marina*) made her stage debut as Hermia in Julie Taymor’s critically-acclaimed adaptation of *A Midsummer Night’s Dream* at TFANA. Additional theatre credits include: Cordelia in *King Lear* (TFANA) and Cissy in *Punk Rock* (MCC, dir. Trip Cullman). Englert will next be seen in the feature *Wilde Wedding*, by writer/director Damian Harris, opposite Glenn Close, John Malkovich, Minnie Driver, Patrick Stewart and Peter Facinelli. Lilly trained at Stella Adler and RADA.

ALEX FALBERG (*Player/Musician*) is a founding member of PigPen Theatre Co. He was last seen in the travelling production of PigPen’s *The Old Man and The Old Moon* at Williamstown Theatre Festival, the New Victory on 42nd Street, and the Paramount Center in Boston. TV credits: “Men Who Built America” and Netflix’s “Daredevil.” Born in the former Soviet Union, Alex grew up in Cleveland, OH. BFA in Drama at Carnegie Mellon University.

BEN FERGUSON (*Player/Musician*) is a founding member of PigPen Theatre Co. TFANA debut. Theatre: *The Old Man and The Old Moon*, *The Mountain Song*, and *The Nightmare Story* with PigPen Theatre Co., *American Realism* (Invisible Dog). Film: *Ricki and the Flash* (dir. Jonathan Demme). Thanks and love to my family and friends. BFA Drama, Carnegie Mellon University, 2011

CURTIS GILLEN (*Player/Musician*) is a founding member of PigPen Theatre Co. TFANA debut. Theatre: *The Old Man and The Old Moon*, *The Mountain Song*, and *The Nightmare Story* with PigPen Theatre Co. Film: *Ricki and the Flash* (dir. Jonathan Demme), *Hairbrained* (dir. Billy Kent). BFA: Carnegie Mellon University School of Drama.

NINA HELLMAN (*Dionyzia/Diana*). Off-Broadway: *10 out of 12* (Soho Rep); *Great Lakes* (New Georges & Women’s Project); *Paris Commune* (BAM-Civilians); *The Internationalist* (Vineyard – Lortel Nom.); *Trouble In Paradise* (Hourglass – Obie Award); *Curmudgeons in Love* (EST); *The Ladies, In The Footprint* (Civilians); *Boozy, Heddatron* (Les Freres); *Once in a Lifetime* (Atlantic). Regional: Huntington, South Coast Rep, Geva. Film/TV: “Wet Hot American Summer” (Netflix, Series Regular), “Nurse Jackie” (Recurring), *Role Models*, *The Ten*, “Damages,” “Venture Brothers,” “Law & Order: Criminal Intent.” Webseries: “Wainy Days,” “Expecto Patron.” Board Member of Clubbed Thumb.

THE PRODUCTION CAST AND CREATIVE TEAM

ZACHARY INFANTE (*3rd Lord of Tyre/Leonine/2nd Fisherman*) is happy to be home at TFANA and honored to work with Trevor Nunn. Theatre: *A Midsummer Night's Dream* (dir. Julie Taymor), Matthew Lopez's *Somewhere* (dir. Giovanna Sardelli, Hartford Stage), *Tamburlaine* (dir. Michael Boyd, TFANA), and *Peter Pan* (dir. Mark Hoebee, Paper Mill Playhouse). Film/TV: *School of Rock* (dir. Richard Linklater), *Carrie Pilby* (dir. Susan Johnson), "Gotham," and a recurring role on "Alpha House." NYU '13 (CAP21 & ETW) and founding member of MadcapRepertoryTheatre. www.zacharyinfante.com



JOHN KEATING (*2nd Lord of Tyre/1st Fisherman/Boult*). TFANA: *Much Ado About Nothing*, *The Taming of the Shrew*, *The Broken Heart*, *Measure for Measure*. Off-Broadway: Atlantic (*The New York Idea*), Mint (*John Ferguson and Is Life Worth Living?*), Roundabout (*Juno and the Paycock*), Irish Rep (15 shows, recently: *Da*, *Juno*, *The Weir*, *Aristocrats*). Most leading regional theatres. TV: "Boardwalk Empire" (Ernie Moran), "John Adams" (Pickering), "The Following," "Nurse Jackie," "Law & Order: SVU," "Alpha House," etc. Film: *The Lone Ranger*, *Emerald City*. 120 audiobook narrations (Audie winner).

IAN LASSITER (*1st Lord of Tyre/3rd Fisherman/Lysimachus*). TFANA: *An Octoroon*. Broadway: *War Horse* (Lincoln Center). Off-Broadway: *Antony & Cleopatra* (Public, RSC Swan Theatre UK), *Natasha, Pierre and the Great Comet of 1812* (Kazino), *Mission Drift* (co-writer/performer; Connelly Theater, US; National Theatre, London). Regional: *Oliver!* (Arena Stage), *Comedy of Errors* (Shakespeare & Co.), *An Iliad: Guerrillas at Troy* (Continuum Company, Florence, Italy), *Henry V* (Two River Theater). Fordham@Lincoln Center; NYU Grad Acting. ianlassiter.com

RYAN MELIA (*Player/Musician*) is a founding member of PigPen Theatre Co. TFANA debut. Theatre: *The Old Man and The Old Moon*, *The Mountain Song*, and *The Nightmare Story* with PigPen Theatre Co. Film: *Ricki and the Flash* (dir. Jonathan Demme). BFA: Carnegie Mellon University, 2011.

SAM MORALES (*Daughter/Philomen*) is ecstatic to be making her TFANA debut; she is honored to be working with this cast and with Trevor Nunn! New York: Halley Feiffer's *It's Just Weird Now...* Regional: *Romeo & Juliet*, *The Tavern*, *The Comedy of Errors* (Scranton Shakespeare Festival). Sam is an acting student of Matthew Corozine. A HUGE thank you to Debby Brown. Proud graduate of the University of Scranton. For Anthony.

MATT NUERNBERGER (*Player/Musician*) is a founding member of PigPen Theatre Co.: *The Old Man and The Old Moon* (Williamstown, New Vic, Writers Theatre, ArtsEmerson, Gym at Judson). New York/Regional: *Tape* (dir. Lila Neugeberger), *A Little More Alive* (dir. Sheryl Kaller), *Pocatello* (dir. Portia Krieger) (Williamstown); *Henry V* (Irondale Ensemble), *The Mountain Song*, *The Nightmare Story* (PigPen Theatre Co.). Film: *Ricki and the Flash* (dir. Jonathan Demme). Commerical: Raid. BFA: Carnegie Mellon, 2011.

Photo credits: This page, Ian Lassiter; opposite page, John Keating in Theatre for a New Audience's production of *Pericles*. Photos by Gerry Goodstein.

THE PRODUCTION CAST AND CREATIVE TEAM

JOHN ROTHMAN (*Simonides/Gentleman Customer*). TFANA debut. Recent: *The Homecoming* (Berkshire Theater Group), *Romeo and Juliet* (CSC). Broadway: *Breakfast at Tiffany's*, *Relatively Speaking*, *Prelude to a Kiss*, *Some Americans Abroad*. Off-Broadway: Richard Nelson's plays at Playwrights Horizons; New Group; The Vineyard. His film career spans more than thirty years and ninety films from *Ghostbusters*, *The Devil Wears Prada*. He will star in the new Amazon series "One Mississippi" with Tig Notaro.



ARYA SHAHI (*Player/Musician*) is a founding member of PigPen Theatre Co. TFANA debut. Theatre: *The Old Man and The Old Moon*, *The Mountain Song*, and *The Nightmare Story* with PigPen Theatre Co., *Exile* and *The Seagull* (Cherry Lane), *The History Boys* (PICT). Film: *Ricki and the Flash* (dir. Jonathan Demme). *Video Games: 1979*. Love to Mom, Dad, and Arteen. BFA Drama, Carnegie Mellon University, 2011. @AryaShahi

WILL SWENSON (*Cleon/Escanes*) most recently starred opposite his wife Audra McDonald in *Moon for the Misbegotten* at the Williamstown Theatre Festival. Broadway: *Les Miserables*, *Priscilla: Queen of the Desert*, *Hair* (Tony and Drama Desk Noms.), *110 in the Shade*, *Lestat*, *Brooklyn*. Off-Broadway: *Murder Ballad*, *Little Miss Sunshine*, *Rock of Ages*, *Two Gentlemen of Verona*, *Adrift in Macao*. Tours: *Miss Saigon*, *We Will Rock You*. Film/TV: *The Switch*, *Sons of Provo*, "The Good Wife," "Law & Order," *This Is Where I Leave You*.

RAPHAEL NASH THOMPSON (*Gower*). TFANA: *The Tempest* (dir. Julie Taymor), *The Merchant of Venice* (with F. Murray Abraham). New York: *Othello* (Pearl), *Black Codes from the Underground* (LCT), *Appelmando's Dream* (Vineyard), *The Witch of Edmonton* (Red Bull). Regional: *Paul Robeson* (TheaterWorks), *Drowning Crow* (Goodman), *The Threepenny Opera* (Wilma), *Richard III* (Lake Tahoe Shakespeare Festival). Film: *Searching for Bobby Fischer*, *Clockers*, *Kiss of Death*. TV: "Third Watch" (NBC), "Ed" (CBS), "Soul Food" (Showtime).

DAN WESCHLER (*Player/Musician*) is a founding member of PigPen Theatre Co. TFANA debut. Theatre: *The Old Man and The Old Moon*, *The Mountain Song*, and *The Nightmare Story* with PigPen Theatre Co., *American Realism* (dir. Katie Brook). Film: *Ricki and the Flash* (dir. Jonathan Demme). BFA: Carnegie Mellon University School of Drama, 2011. Love and thanks to Mom, Dad, Laraine, Matt, and Katie.

JOHN BLEVINS (*Musician*). Trumpeter, guitarist, and composer John Blevins has performed and/or recorded with Prospect Theater Company's *The Underclassman* and *Iron Curtain*, Festival of New Trumpet Music, iconiQ: The Soundtrack Orchestra, WNYC's *Soundcheck*, Noah & the MegaFauna, Atomic Funk Project, Morningsiders, Trumpet City, Wing Walker Orchestra, Drew Williams Nonet, Cerebral People Project, Leave a Lasting Mark, and Actionplay among others. John is a producer for Wing Walker Music, and his latest original project, MATTERHORN, was released on pfMENTUM records in 2015.

THE PRODUCTION CAST AND CREATIVE TEAM

PHILIP VARRICCHIO (*Musician*) A Las Vegas native, Philip got his start in music as a flute player. In High School, he got his first exposure to theatre and has since then sought out as many opportunities to play in theatre as possible. Having played almost 50 shows in the past ten years, it has lead him to play many woodwinds including flute, oboe, clarinet, and saxophone. Thanks Mom and Dad for supporting me throughout this crazy lifestyle I've chosen.

JESSICA WANG (*Musician*) has been playing the cello for over 20 years. She has served as Principal Cellist with the Harvard-Radcliffe and Juilliard Orchestras, and she has given solo, chamber, and orchestral performances in renowned venues throughout the world. Jessica currently plays with the Highline Chamber Ensemble and the Amara String Quartet, as well as with various other groups throughout NYC. She received her BA in Psychology from Harvard University and her MM in Cello Performance from The Juilliard School.

PIGPEN THEATRE CO (*Players/Musicians*). PigPen Theatre Co. began creating their unique brand of theatre, music, and film at Carnegie Mellon School of Drama in 2007. They have since produced their original plays (*The Old Man and The Old Moon*, *The Mountain Song*, *The Nightmare Story*) off-Broadway and have toured the country. Their debut folk album, *Bremen*, was named #10 album of the year in The Huffington Post's 2012 Grammy preview. In 2015 PigPen released their sophomore album, *Whole Sun*, performed at Mumford & Sons' return to the Gentlemen of the Road Festival, and made their feature film debut in Jonathan Demme's *Ricki and the Flash* starring Meryl Streep. More info: www.PigPenTheatre.com

TREVOR NUNN (*Director*). From 1968 to 1986, he was the youngest ever Artistic Director of the Royal Shakespeare Company, directing over thirty productions, including most of the Shakespeare canon, as well as *Nicholas Nickleby* and *Les Miserables*. From 1997 to 2003, he was Director of the National Theatre. He has directed the world premieres of Tom Stoppard's *Every Good Boy*, *Arcadia*, *The Coast of Utopia* and *Rock n Roll*; and of *Cats*, *Sunset Boulevard*, *Starlight Express* and *Aspects of Love* by Andrew Lloyd Webber. Other recent productions include *Hamlet*, *Richard II* (Old Vic), *A Little Night Music* (West End & Broadway), *Flare Path*, *The Tempest* (Theatre Royal, Haymarket), *All That Fall* (West End & Broadway).

SHAUN DAVEY (*Music & Songs*) is an Irish composer whose concert works explore meeting points between musicians of aural and classical traditions. In theatre and film he has received international recognition with New York and San Diego Critics' Awards, a Tony nomination, an Ivor Novello Award and two BAFTA nominations. Recent work includes *Nora Barnacle*, based on the life of Nora and James Joyce. He has recorded seven albums on the Tara label.



Photo credits: This page, Earl Baker, Jr., Gia Crovatin, Sam Morales and members of PigPen Theatre Co. in Theatre for a New Audience's production of *Pericles*. Photo by Henry Grossman. Opposite page, Zachary Infante in Theatre for a New Audience's production of *Pericles*. Photo by Gerry Goodstein.

THE PRODUCTION CAST AND CREATIVE TEAM

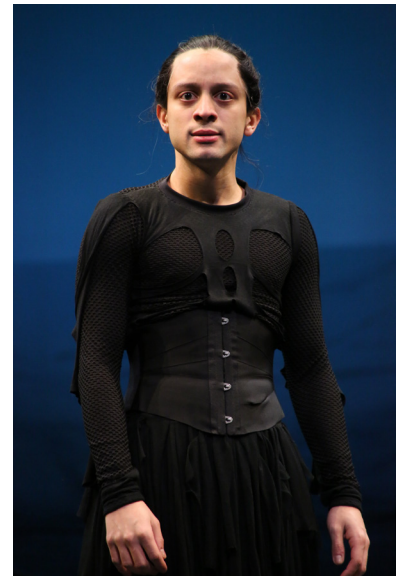
ROBERT JONES (*Scenic Designer*). Over 30 West End productions, including: *A Chorus of Disapproval*; *Heroes* (also in LA); *Much Ado About Nothing*; *City of Angels*; *Benefactors*; *The Sound of Music* (also international tour); *The King and I*; *Kiss Me, Kate*; *The Wizard of Oz* (also Toronto and US tour). *Rock n' Roll* (Broadway); *Henry VIII* (BAM and Kennedy Center); *Ragtime* (Papermill), *Marty* (Boston). UK: National Theater, Donmar, Almeida, Chichester Festival, Royal Shakespeare Company (Associate Artist). Opera: Sydney Opera House, The Metropolitan Opera NY, Royal Opera, Tokyo National, Chicago, Frankfurt, Vienna. Film: *Hamlet*. He is the recipient of four Olivier, Evening Standard and Whatsonstage nominations. Drama Logue and Dora Award winner.

CONSTANCE HOFFMAN (*Costume Designer*). TFANA: *A Midsummer Night's Dream*, *Much Ado About Nothing*, *The Green Bird*, *Titus Andronicus*, among others. Hoffman has designed costumes for opera, dance and theatre internationally, regionally and in New York City. Her credits include collaborations with theatre artists such as Mark Lamos, Julie Taymor, Eliot Feld and Mikhail Baryshnikov, opera directors Robert Carsen, David Alden, Christopher Alden and Keith Warner, and entertainer Bette Midler. On her Broadway debut, she earned a Tony nomination and an Outer Critics Circle Award for *The Green Bird*, directed by Julie Taymor.

STEPHEN STRAWBRIDGE (*Lighting Designer*). More than 200 productions on and off-Broadway, at most leading regional theaters and opera houses across the US and internationally in Bergen, Copenhagen, The Hague, Hong Kong, Lisbon, Linz, Munich, Naples, Sao Paulo, Stockholm and Wroclaw and Vienna. Awards and nominations: American Theatre Wing, Bay Area Theatre Critics Circle, Connecticut Critics Circle, Dallas-Fort Worth Theater Critics Forum, Helen Hayes, Henry Hewes Design, and Lucille Lortel. Co-chair, Design Department, Yale University School of Drama; Resident Lighting Designer, Yale Rep.

DANIEL KLUGER (*Sound Designer*). NEW YORK: *The Mystery of Love and Sex*, *Nikolai and the Others* (Lincoln Center); *Significant Other*, *The Common Pursuit* (Roundabout); *Marjorie Prime*, *Iowa* (Playwrights Horizons); *Lost Girls*, *The Nether* (MCC); *I'm Gonna Pray for You So Hard*, *Women or Nothing* (Atlantic Theater Company); *You Got Older* (PAGE73); *Somewhere Fun*, *The North Pool* (Vineyard); *Tribes*, *Hit the Wall* (Barrow Street Theatre); *How to Make Friends and then Kill Them*, *The Few* (Rattlestick). REGIONAL: The Old Globe, Mark Taper Forum, La Jolla Playhouse, Long Wharf, Pig Iron, TheatreWorks Silicon Valley. www.danielkluger.com

BRIAN BROOKS (*Choreographer*), a 2013 Guggenheim Fellow, has had his choreography presented by NY City Center, the Joyce Theater and BAM, among others. He is currently serving as the first Resident Choreographer of Chicago's Harris Theater while also touring his duet program with former NY City Ballet Principal Dancer Wendy Whelan. Brooks first worked with Theatre for a New Audience when choreographing *A Midsummer Night's Dream* (2013), directed by Julie Taymor.



THE PRODUCTION CAST AND CREATIVE TEAM

J. ALLEN SUDDETH (*Fight Director*). TFANA: *Tamburlaine*, *The Killer*, *The Broken Heart*, *Henry V*, *Cymbeline*, *As You Like It*, and several more. J. Allen is a Broadway veteran of twelve shows, over 150 Off-Broadway shows, and hundreds of regional theatre productions. He has staged over 750 television shows and teaches at SUNY Purchase and Strasburg. Allen authored a book, *Fight Directing For The Theatre*.

CHARLIE REUTER (*Music Director*) served as assistant conductor for the Tony Award winning musical *A Gentleman's Guide to Love and Murder* at The Old Globe, where credits as music director include *The Tempest*, *Much Ado About Nothing*, *Amadeus*, and *Dr. Seuss' How the Grinch Stole Christmas!* He conducted the first national tour and regional premiere of *Nice Work If You Can Get It*, holds an MFA in Musical Theatre from San Diego State University, and studied orchestral conducting at The Juilliard School.



ERIC REYNOLDS (*Properties Supervisor*). TFANA: *Tamburlaine* (associate); Broadway: *An American in Paris*, *On Your Feet*, *King & I*, *Honeymoon in Vegas*, *The Real Thing* (all with Propstar). Off-Broadway/NYC: *OohRab!* (Atlantic), *The Singing Forest*, *Road Show*, *Hair*, *Hamlet*, *Twelfth Night* (Public), *Bloody, Bloody Andrew Jackson* (PublicLAB). Babel Theater Project, Working Theatre, Ars Nova. National Tour: Nickelodeon's *Storytime Live!* Regional: Bay Street (Sag Harbor), Engeman (Northport), Shakespeare Theatre, Factory 449 (DC), Trinity Rep, The Gamm, 2nd Story (RI).

DAVE BOVA (*Hair/Wig & Makeup Designer*). TFANA: *The Killer*. *Violet*, *The Real Thing* (Broadway). *Little Miss Sunshine*, *Here Lies Love*, *Booty Candy*, *My Name is Asher Lev*, *Good Person of Szechwan*, *The Ohmies*, *Romeo and Juliet*, *Nothing But Trash* (Off-Broadway). *Marie Antoinette*, *Last of the Boys* (Steppenwolf Theatre) *Two Gentleman of Verona*, *The Merchant of Venice* (DC. Shakespeare Theatre) *Guys and Dolls*, *Taming of the Shrew*, *Midsummer Night's Dream* (Great Lakes Theater Festival) *Les Mis*, *Light in the Piazza* (Weston Playhouse). Thank you to Zevie for all the love and support.

ANDREW WADE (*Voice Director*) is Resident Director of Voice at Theatre for a New Audience where he has coached *Two Gentlemen of Verona*, *King Lear*, *The Killer*, *A Midsummer Night's Dream*, *Much Ado About Nothing*, *The Taming of the Shrew*, *The Broken Heart*, *Macbeth*, *Hamlet*, *Chair*, and *Notes from Underground*. Head of Voice, RSC, 1990-2003. Assistant Voice Director, RSC, 1987-1990. Verse Consultant, *Shakespeare in Love*. Adjunct faculty at Juilliard and Guest Artist at Stella Adler Studio. He is Voice Director for *Matilda the Musical* (Broadway and first National Tour), and Director of Voice & Speech at The Public Theater.

Photo credits: This page, John Rothman; opposite page, Earl Baker, Jr., Sam Morales, Lilly Englert and Christian Camargo in Theatre for a New Audience's production of *Pericles*. Photos by Gerry Goodstein.

THE PRODUCTION CAST AND CREATIVE TEAM

JONATHAN KALB (*Resident Literary Advisor/Dramaturg*) is Literary Advisor and Resident Artist at Theatre for a New Audience and Professor of Theatre at Hunter College, CUNY. He has twice won the George Jean Nathan Award for Dramatic Criticism, which he received for his books *Beckett in Performance* (1991) and *Great Lengths: Seven Works of Marathon Theater* (2012). *Great Lengths* also won the Theater Library Association's George Freedley Award.

DEBORAH BROWN (*Casting Director*). This is Deborah Brown's 24th season with Theatre for a New Audience. She has cast for Broadway, Off-Broadway, and many of the leading regional theatres in the country. She shared an Emmy for the HBO series "From the Earth to the Moon." Other television includes "The Days and Nights of Molly Dodd" and New York casting on "Band of Brothers."

RENEE LUTZ (*Production Stage Manager*). TFANA: *King Lear*, *Othello*, *All's Well*, *Merchant of Venice* (NY, RSC, National Tour), *Measure for Measure*, *Antony & Cleopatra*, etc. Off-Broadway: MTC, Playwrights, Signature, Public, Primary Stages, etc., and commercial productions. Regional: Barrington Stage (over 55 productions), Hartford (*Hamlet*), Goodspeed, La Jolla, ART, NJ Shakespeare, Berkshire Theatre, etc. She is a trustee of historic FDNY fireboat John J. Harvey. Best credit and longest run: her husband, actor Gordon Stanley.

MARJORIE ANN WOOD (*Assistant Stage Manager*). TFANA: *Ruzante*, *King Lear*, *Much Ado About Nothing*, *The Taming of the Shrew*, *The Merchant of Venice* (National Tour). Off-Broadway: *Abyss*, *Ludic Proxy*, *Absolution*. NYMF: *210 Amlent Avenue*. Regional: *An Enemy of the People*, *Clybourne Park*, *Kiss Me Kate!*, *On The Town*, *Fiddler*, *Guys and Dolls*, *Sweeney Todd* (Barrington Stage Company), *Hedwig* (Cygnets), *33 Variations* (La Jolla Playhouse), *Phantom!* (Moonlight). Thanks and love to God and my amazing family!

ILLANA STEIN (*Associate Director*) is thrilled to be back with TFANA having been Associate Director on *Tamburlaine the Great*. NYC directing credits: *or what she will* (FringeNYC, Directing Award), *A Midsummer Night's Dream* (Queens Players), *The Matthew Portraits* and *No Stranger There* (Samuel French OOB Fest.), *Stop Kiss* (Sanguine Theatre Co.). Assisting credits: Signature Theatre, Pearl Theatre Co., Oregon Shakespeare Festival, Yale Rep, and Cincinnati Playhouse in the Park. Member of Lincoln Center Theater Directors Lab. www.illanastein.com

THE BRUCE COHEN GROUP(Press Representative) is celebrating its 40th year of publicizing the good causes that make New York City the capital of the world: the performing and visual arts, community development, historic preservation, business improvement districts, public spaces, tourism and organized labor. Bruce Cohen is a former president of I.A.T.S.E. Local 18032. He owes his first job to Merle Debuskey.



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About Theatre for a New Audience

Founded in 1979 by Jeffrey Horowitz, the mission of Theatre for a New Audience is to develop and vitalize the performance and study of Shakespeare and classic drama. Theatre for a New Audience produces for audiences Off-Broadway and has also toured nationally, internationally and to Broadway. We are guided in our work by five core values: a reverence for language, a spirit of adventure, a commitment to diversity, a dedication to learning, and a spirit of service. These values inform what we do with artists, how we interact with audiences, and how we manage our organization.

Theatre for a New Audience Education Programs

Theatre for a New Audience is an award-winning company recognized for artistic excellence. Our education programs introduce students to Shakespeare and other classics with the same artistic integrity that we apply to our productions. Through our unique and exciting methodology, students engage in hands-on learning that involves all aspects of literacy set in the context of theatre education. Our residencies are structured to address City and State Learning Standards both in English Language Arts and the Arts, the New York City DOE's Curriculum Blueprint for Teaching and Learning in Theater, and the Common Core Learning Standards for English Language Arts. Begun in 1984, our programs have served more than 126,000 students, ages 9 through 18, in New York City Public Schools city-wide.

A New Home in Brooklyn: Polonsky Shakespeare Center

After 33 seasons of award-winning and internationally-acclaimed productions, Theatre for a New Audience's new home, Polonsky Shakespeare Center, is a centerpiece of the Brooklyn Cultural District.

Designed by celebrated architect Hugh Hardy, Polonsky Shakespeare Center is the first theatre in New York designed and built expressly for classic drama since Lincoln Center's Vivian Beaumont in the 1960s. The 27,500 square-foot facility is a unique performance space in New York. The 299-seat Samuel H. Scripps Mainstage, inspired by the Cottesloe at London's National Theatre, combines an Elizabethan courtyard theatre with modern theatre technology that allows the stage and seating to be arranged in seven configurations. The new facility also includes the Theodore C. Rogers Studio (a 50-seat rehearsal/performance studio), and theatrical support spaces. The City of New York-developed Arts Plaza, designed by landscape architect Ken Smith, creates a natural gathering place around the building. In addition, Polonsky Shakespeare Center is also one of the few sustainable (green) theatres in the country, with an anticipated LEED-NC Silver rating from the United States Green Building Council.

Now with a home of its own, Theatre for a New Audience is contributing to the continued renaissance of Downtown Brooklyn. In addition to its season of plays, the Theatre is expanding its education and humanities offerings to include lectures and activities for families, as well as seminars, workshops, and other activities for artists, scholars, and families. When not in use by the Theatre, its new facility is available for rental, bringing much needed affordable performing and rehearsal space to the community.

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THEATRE FOR A NEW AUDIENCE MAJOR SUPPORTERS

Even with capacity audiences, ticket sales account for a small portion of our operating costs. The Theatre expresses its deepest thanks to the following Foundations, Corporations Government Agencies and Individuals for their generous support of the Theatre's Humanities, Education, and Outreach programs.

Theatre for a New Audience's Humanities, Education, and Outreach programs are supported, in part, by The Elayne P. Bernstein Education Fund.

The 360° Series: Viewfinders has been made possible in part by a major grant from the National Endowment for the Humanities: Exploring the Human Endeavor. Any views, findings, conclusions, or recommendations expressed in this Viewfinder, do not necessarily represent those of the National Endowment for the Humanities.

A Challenge Grant from the NEH established a Humanities endowment fund at Theatre for a New Audience to support these programs in perpetuity. Leading matching gifts to the NEH grant were provided by Joan and Robert Arnow, Norman and Elaine Brodsky, The Durst Organization, Perry and Marty Granoff, Stephanie and Tim Ingrassia, John J. Kerr & Nora Wren Kerr, Litowitz Foundation, Inc., Robert and Wendy MacDonald, Sandy and Stephen Perlbin, The Prospect Hill Foundation, Inc., and Theodore C. Rogers, and from purchasers in the Theatre's Seat for Shakespeare Campaign.

For more information on naming a seat or making a gift to the Humanities endowment, please contact James Lynes, Director of Institutional Advancement, at 212-229-2819 x29, or by email at jlynes@tfana.org.

Theatre for a New Audience's productions and education programs receive support from the New York State Council on the Arts with the support of Governor Andrew Cuomo and the New York State Legislature; and from the New York City Department of Cultural Affairs in partnership with the City Council.

Theatre for a New Audience's education programs are part of Shakespeare in American Communities, a program of the National Endowment for the Arts in partnership with Arts Midwest.



**Council on
the Arts**



Additional support for these programs is provided by the generosity of the following Foundations and Corporations through their direct support of the Theatre's Education programs and through their general operating grants to the Theatre's Annual Fund:

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