



Pericles: Shakespeare vs. Wilkins
Directed by Joshua Engel

January 13, 14, 20, & 21, 2012
8 PM

Howard County Center for the Arts
8510 High Ridge Rd, Ellicott City, MD 21043

www.rudemechanicals.com/pericles

Cast

George Wilkins.....	Wayne De Cesar
Antiochus.....	William Jones
Pericles.....	Michael J Dombroski
Antiocuhus's Daughter.....	Rebecca Hranj
Thaliard.....	Erin MacDonald
Helicanus.....	Sean Eustis
Escanes.....	Moira Parham
William Shakespeare.....	Alan Duda
Cleon.....	Scott Campbell
Dionyza.....	Lisa Hill-Corley
Lady.....	Piper Ockershausen
Fishermen.....	Rebecca Hranj & Moira Parham
Simonides.....	Richard Fiske
Thaisa.....	Maureen Shanahan
Knights.....	Ashlie Hollis, Joe Kubinski, Jaki Demarest
Messenger.....	Piper Ockershausen
Lychorida.....	Mikki Barry
Sailors.....	William Shakespeare and Evan Ockershausen
Cerimon.....	Richard Fiske
Igors.....	Amy Rauch and William Jones
Marina.....	Amy Rauch
Leonine.....	Erin MacDonald
Pirates.....	Themselves
Pandar.....	Michael McCarthy
Bolt.....	Joe Kubinski
Bawd.....	Jaki Demarest
Whores.....	Rebecca Hranj, Lisa Hill-Corley, Mikki Barry
Gentlemen.....	William Jones and Sean Eustis
Lysimachus.....	Evan Ockershausen
Diana.....	Ashlie Hollis
Virgins.....	Rebecca Hranj, Lisa Hill-Corley, Mikki Barry

Crew

Director.....	Joshua Engel	Show graphics.....	Jaki Demarest
AD/Stage Manager.....	Liana Olear	Music.....	Sean Eustis
Invaluable assistants	Jaki Demarest		Scott Campbell
in every area	Alan Duda	Costuming.....	Linda Swann
Strips Props Sets The Boats.	Alan Duda		Jaki Demarest
Mensch.....	Trevor Jones		Maureen Shanahan
Set painting.....	Liz McDaniel		

Thanks to GAC, Fred, Robert, and Austin for help with props & costumes.

Director's notes

This production is based on a true story: William Shakespeare really did collaborate with George Wilkins, a pamphleteer and pimp. The resulting play really does look as if the collaboration wasn't exactly friendly. The style and plot lines are (literally) all over the map. The play may not even be entirely finished, and the editors of the First Folio left it out.

The collaboration is not actually to blame for the plot, which Ben Jonson described as “scraps out of every dish”. That's entirely Wilkins' fault. He wrote a novel, *The Painful Adventures of Pericles* (a decidedly inauspicious title), and the play follows it closely. Wilkins stitched it clunkily together from a collection of short stories by John Gower, similar to the *1001 Arabian Nights*. It wasn't promising source material: critics dubbed it a “monument of dulness and pedantry”.

Pericles, Prince of Tyre incarnates Gower as its narrator. Narrators are a clunky device, telling us what happened from an outside point of view, treating the characters as cardboard to be plunked around rather than as individuals with feelings and reactions. Shakespeare often used narrators to quickly sum up back stories, and sometimes to account for shifts of time (as in *Winter's Tale* or *Henry V*), but never as extensively as in *Pericles*.

That's because no play jumps around in space and time as much as *Pericles*. Characters are introduced, then forgotten. The story is better suited to a narrative form.

Wilkins, not Gower, deserves the blame for that narration, so I've put

Wilkins himself in that role. (Conveniently for me, they share the same meter, so the name substitution doesn't upset the poetry.) Wilkins saddled the narrator with his version of John Gower's Middle English, which would have sounded clunky and anachronistic even in Shakespeare's day. It was likely performed with a thick accent as well, but I've spared you that.

This production “explains” the bizarre plot twists as resulting from the collaboration, but that's my own invention. So is the attribution of different sections to the different playwrights, by humor value, rather than scholarship. Shakespeare was likely responsible for the second half of the play, and we found ways to show how good these scenes are. Too bad they're married to this potluck of a play.

Pericles is, if nothing else, an object lesson in just what we mean when we say that Shakespeare was a great poet. The latter parts are quite identifiably Shakespeare, and fit in well with his other late comedies. In fact, I find its ending more satisfying and less disconcerting than, say, *All's Well That Ends Well* or *Measure for Measure*.

Today, the Rudes are going to have a bit of fun with the play, and poke a bit of fun at ourselves for our devotion to Shakespeare. It's not often performed, and I think you'll see why. But I think you'll also see why we take such joy in these plays, even those that are deservedly given only rare performances. It's a peek into what makes Shakespeare lovers tick.

About the cast

Mikki Barry (Lychorida) asks you to get her a day job before you tell her not to quit it. www.mikkibarry.com

Scott Campbell (Cleon) is ecstatic make his Rude Mechanicals debut. A native of Williamsville, NY, Scott owns a BA with departmental honors from The College of Wooster's Department of English. Past credits include three seasons with Akron's Ohio Shakespeare Festival where he played such roles as Grumio (*Taming...*), Sir Nathaniel (*Love's Labour's...*), and Tyrrell (*Richard III*) as well as Bagheera in Theatre IV of Virginia's touring production of *The Jungle Book*. He wholeheartedly thanks the Rudes for their generosity, C2 Education for their flexibility, and Caitlin for her support.

Wayne De Cesar (Wilkins) studied theatre for three years in London. Upon entering the business, he decided that when he no longer enjoyed it he would leave it, which he did after a few years and entered the regular workforce. After retiring from the 9-5, Monday-Friday, benefits, no nights, no weekends, no holidays working life, he decided to try acting again, but first took the course Acting Shakespeare at the Shakespeare Theatre Company (Floyd King, instructor) to see if he still enjoyed it and if he could still do it. He had a grand time in the class, auditioned for the Rude Mechanicals, and here he is (having an equally grand time). In his spare time, he reads, especially historically-set mysteries, watches old movies, and wrestles alligators.

Jaki Demarest (Bawd) thanks Josh for trusting her with the aging prostitute role! Hooray! All little girls grow up with big dreams. This was mine. I'd like to thank the Academy, and Josh.

Sniff! (All kidding aside, it's been a seriously great time, and it's been marvelous working with so many of the old guard again.)

Michael J. Dombroski (Pericles) teaches beginning, intermediate and advanced Drama classes at Dr. Henry A. Wise, Jr. High School, where he started the theatre program and directs The Puma Players (*A Raisin in the Sun*, *Much Ado About Nothing*, *Charlie and the Chocolate Factory*, *The Wizard of Oz* and Improvisational Comedy Shows). Michael has been seen in past Rudes' productions of *A Midsummer Night's Dream* (Lysander), *Trojan Women 2.0* (Menelaus), *King Lear* (Edgar), *Romeo and Juliet* (Romeo) and *Julius Caesar* (Marc Antony).

Alan Duda (Shakespeare) is honored to be in *Pericles* as he is usually the one directing Shakespeare's Top 40 for the Rudes with *Troilus and Cressida*, *King John*, and *Coriolanus*. When not directing, he inevitably assumes he is the assistant director, but this is the first time it actually worked.

Sean Eustis (Helicanus) Monkey. Monkey. Underpants. Repeat.

Richard Fiske (Cerimon, Simonides) has only lately come to acting, having been a Navy engineer and diver for several decades. While stationed in Japan, Richard played LCDR Queeg in

The Caine Mutiny Court-Marshall and found this to be most instructive preparation for Washington assignments. He has played the buffoon Sir Andrew, a role suiting his temperament nicely, in *Twelfth Night* (Vpstart Crow), grandfather David Foreman in *The Tenth Man* (The American Century Theater), Chief Peter Boorman in *Flyboy* (Unstrung Harpist), and Avram Cohen in *Rags! The Musical* (The Theatre Lab). Right now he is still reeling from his first Rudes awakening.

Lisa Hill-Corley (Dionyzia) Is glad to be on another show with Josh. Her past shows with the Rudes include *No Gents in Verona*, *The Winter's Tale*, *Coriolanus*, and *Much Ado About Nothing*. She wants to thank Josh, Alan and the cast and crew for another great show, Kevin for his support, and Jeff P for the intro, since it bears repeating.

Ashlie Hollis (Diana) wishes more people outside theater would acknowledge her as a goddess.

Rebecca Hranj (Daughter) A snafu during a Special Forces combat jump landed her in Los Angeles rather than Bosnia, with her gear wrapped around her legs, inadvertently spawning a brief craze for parachute pants.

Bill Jones (Antiochus, Gentleman) is tired of being cast as kindly and honorable, such as Kris Kringle in *Miracle On 34th St* (PGLT), Agrippa in *Antony and Cleopatra* (Rudes), and King Duncan in *Macbeth* (CCSU). So he is delighted that Josh cast him as the evil King Antiochus and a pirate. Bill is very appreciative of his wife and daughter for their enthusiastic

encouragement in his theatrical career.

Joe Kubinski (Boult) has been in six Rude Mechanicals productions, the dance troupes Centuries and Thrir Vestri Foetr during their runs at the Maryland Renaissance Festival, the opera *The Merry Widow* at the Austrian embassy, and a comedy troupe named Prune Bran. His claim that he is not an actor grows increasingly doubtful.

Erin MacDonald (Thalliard, Leonine) has been undergoing rehab trying to control her kitty habit and is down to two a day.

Michael McCarthy (Pandar) teaches courses in Shakespeare and Southern Literature at Saint Anselm's Abbey School, where he is also Dean of Students. He holds degrees from Belmont Abbey, Trinity, and Johns Hopkins. Pericles is his first foray into acting.

Liz McDaniel (Sets) wonders why she took the red pill.

Evan Ockershausen (Lysimachus) only understands words like "ball" and "good".

Piper Ockershausen (Lady) was voted "Least Disagreeable Cast Member".

Liana Olear (AD, Stage Manager) past Rudes credits include *Veronica's Room* (Technical Design), *Coriolanus* (Lighting Design), *The Importance of Being Earnest* (LD), *Hamlet* (Asst. LD). She can be tempted into stage managing your production given enough Scotch.

Moira Parham (Escanes, Fisherman)

is happy to be back for her second production with the Rudes, having previously played Valerie in "Trojan Women 2.0". Any theater done before that was back in the Dark Ages, so there are no written records, which is just as well, considering the Brute Squad Incident. During the day she stares at a computer and plays Facebook games, occasionally stopping to fill in a spreadsheet, so as to continue to finance this decadent lifestyle.

Amy Rauch (Marina/Igorina) has been a smitten housemaid (Dunyasha, *The Cherry Orchard*, Quotidian Theatre), a barmaid (Lily White, MD Ren Fest), the First Lady of Revel

Grove (Agnes Southwell, MD Ren Fest) and the girlfriend of a washed-up boxer (Grace Miller, *Requiem for a Heavyweight*, Heritage O'Neill Theatre). In March, she will be a woman done wrong (Desdemona, *Othello*, Cedar Lane Stage in March). Many thanks and much love to her husband, whose patience, love, and support are the most profound blessings in her life.

Maureen Shanahan (Thaisa) assuaged the pain of her breakup with Lars Ulrich by a continent-spanning tour of her one-woman show on famous cheeses of Ohio. Since the continent was Antarctica it didn't take very long.



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