

## Regarding ELT

Formed in 1952 to let producers know that a talent pool of actors existed in Chicago, Equity Library Theatre remains the Midwest's only ongoing producer of showcases. ELT is open to any and all members of Actors' Equity Association who are in good standing with that union.

ELT offers performance opportunities to actors in many venues from full performance to staged readings, from scene showcases to various workshops and discussions with visiting artists.

Members are encouraged to bring ideas for new projects to one of four yearly meetings. The Alternative Classic Theatre Project began this way in 1986 and has become one of the most successful ventures ELT has produced. Another was the establishment of The Shakespeare Project, which began as a Special Project in May of 1995

In 1993, we became a resident theatre of the Chicago Cultural Center. Each year we provide high quality, low cost Theatricals to the downtown area. Three to four fully produced plays in the Studio Theatre plus six to twelve one hour presentations in the Main Theatre on the second floor. Our next production at the CCC will be William Shakespeare's *Julius Caesar* opening September 19th. Call (312) 743-0266 for tickets and information

Workshops for children and the elderly have been conducted by ELT Members. These workshops encourage participation from both groups to keep the spirit of the theatre alive and to bring theatre into new areas.

You can also see ELT at work during this year's summer season at Players Workshop Theatre, 2636 N. Lincoln. The World Premiere of *The Ascension of Ivy Buirfeultz* by Chicago playwright Bret Cisco plays through September 1st. Call (312) 743-0266 for tickets and information.

Equity Library Theatre Chicago is a nonprofit organization, and as such, may receive tax-deductible contributions. If you would like to contribute to ELT, please send any contributions to Treasurer, Equity Library Theatre, 4738 N. Laporte Avenue, Chicago 60630-3801. A confirmation letter for tax purposes, will be sent by return mail.

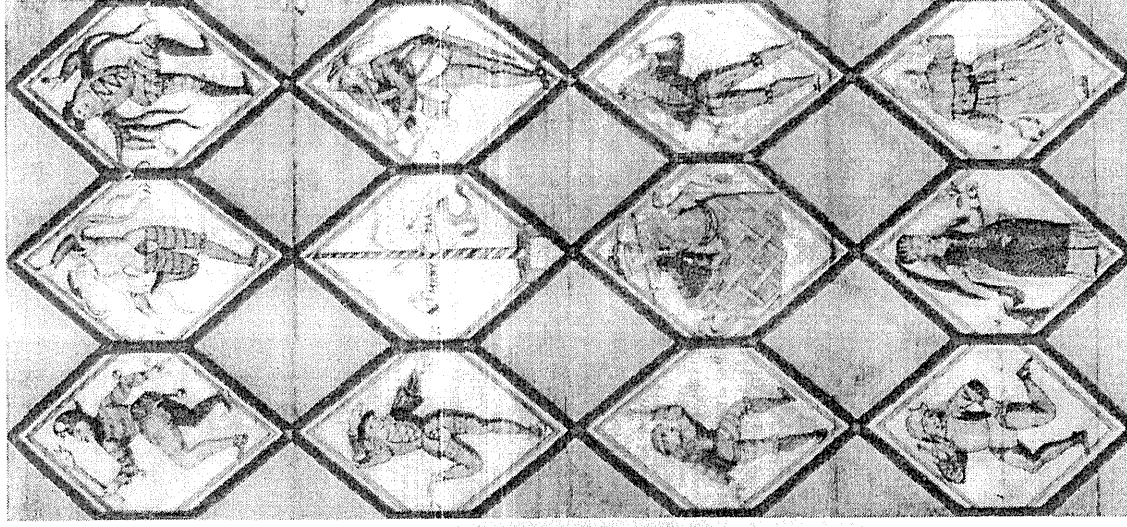
## Regarding The Shakespeare Project

*The Shakespeare Project*, which had its genesis as a Special Project of Equity Library Theatre Chicago, is a group of actors dedicated to the exploration of the complete works of William Shakespeare. The group's current endeavor is reading the plays aloud in a presentation that achieves the clarity that could otherwise only be accomplished by fully producing the plays. Assembled by *The Shakespeare Project's* director and producer Mara Polster, these exceptionally skilled actors have previously been seen on the stages of The Shakespeare Repertory, The Goodman, Steppenwolf, The Court Theatre and many other theatres in the Chicago area and around the country.

In January 1996, *The Shakespeare Project* began presenting one play per month at the Chicago Cultural Center, 78 East Washington, under agreement with Equity Library Theatre and Actors' Equity Association. Starting in June 1996, *The Shakespeare Project* began also at the Chicago Park District to augment its programming. Feel free to pick up a schedule of upcoming events as you leave the performance today. Join us next month for the classic comedy *Measure for Measure*. All readings begin at 1:00 p.m. and are free to the public. Donations are accepted. For further information or to book a reading by *The Shakespeare Project*, call (312) 252-8544.

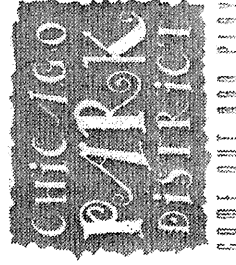
## The Shakespeare Project

Presents



# A Theatrical Reading of Pericles, Prince of Tyre

Direction: Peter Garino



This event is sponsored by the Chicago Park District. All of the actors are members of Actors' Equity Association, the Union of Professional Actors and Stage Managers. "The Shakespeare Project" is under contract with the Chicago Park District to augment park programming.

Director's Comments --

"Pericles" has long suffered the dubious distinction of being one of Shakespeare's plays which is considered by many experts to be not entirely his own work. It was not included in the First Folio of 1623 for that very reason. It has been theorized that Shakespeare adapted the script of an inferior playwright of the time, entirely re-wrote Acts III through V and did some minor editing to the first two acts. What complicates matters even more is that what has come down to us as the play today is based upon the reporting of two individuals who witnessed a number of performances of "Pericles". If you notice an uneven meter to the verse at times, you can blame the less-than-perfect memory of the reporters as opposed to the negligence of the playwright(s). Here we have a play whose authorship is open to question and whose text is clearly corrupted at times. At the same time, however, "Pericles" contains some of the most beautifully written verse and vivid imagery in any of Shakespeare's plays. Consider, for example, Pericles' comparison of Marina's features to her mother's in Act V Scene 1:

My dearest wife was like this maid, and such a one  
My daughter might have been: my queen's square brows;  
Her stature to an inch; as wandlike straight,  
As silver-voiced; her eyes as jewel-like  
And cased as richly; in pace another Juno;

Why would Shakespeare go to the trouble of re-writing someone else's work? The answer is simple: it's a great story. Consider some of the dramatic elements of "Pericles": a discovery of incest, attempted murder, tempests and shipwrecks, a tournament for the hand of an enchanting princess, death and birth at sea, resurrection from the dead, abduction by pirates, escape from slavery, divine intervention, reunification. Wow. We know today that the genre of "Pericles" which falls into the "Romance" category was extremely popular with the Elizabethan audience. Certainly the more fantastical elements such as shipwrecks and narrow escapes from death could easily hold an audience member's attention, but I believe that the common man of the time could also identify with the "pattern of painful adventures" suffered by the title character. Pericles is basically a virtuous, good man who has some terrible things happen to him. His journey of misadventure through life becomes a test of patience: how much misfortune can one person endure? He discovers a terrible truth (royal incest) and is almost killed for it; he weds a beautiful princess only to have her die during a raging storm while giving birth; he rescues a nation from certain starvation only to have its rulers attempt to murder his only child because of envy and petty jealousy. His multiple misfortunes ultimately lead him to another very human condition many people can relate to: he becomes a victim of depression. It takes the metaphysical muscle of a goddess (Diana) to rouse Pericles from his melancholy state and ultimately lead to the reunification of family: father, wife and daughter in what is easily one of the most moving scenes in any of Shakespeare's plays. Pericles' journey is a test of the human spirit: a test of endurance which stretches a man to extremes, to the farthest limits of patience and anger, of hope and despair. Pericles' journey then becomes our journey: a journey through a world whose capricious winds may blow our little helpless sails up and down, to and fro on an indifferent sea; where our ability to survive becomes dependent on our ability to endure.

The Shakespeare Project

presents

Pericles, Prince of Tyre

The Players (in order of appearance)

Musical Accompanist ..... Gina Loquerio

John Gower, the Presenter ..... Maury Cooper

|                            |                   |
|----------------------------|-------------------|
| Antiochus, King of Antioch | David Skidmore    |
| Pericles, Prince of Tyre   | Richard Marfitt   |
| Antiochus' Daughter        | Cheryl Williams   |
| Messenger                  | Rick Carter       |
| Thaliard                   | Jason Eric Hays   |
| First Lord                 | Rick Carter       |
| Second Lord                | Robert Kabin      |
| Helicanus                  | James McCance     |
| Escanes                    | Joseph Bowen      |
| Cleon                      | Ron Butts         |
| Dionysa                    | Mara Polster      |
| Lord                       | Sylvia Ann Soares |
| First Fisherman            | Rick Carter       |
| Second Fisherman           | Robert Kabin      |
| Third Fisherman            | Sylvia Ann Soares |
| King Simonides             | Dennis Sook       |
| Thaisa                     | Maureen Gallagher |
| First Knight               | Rick Carter       |
| Second Knight              | Robert Kabin      |
| Third Knight               | David Skidmore    |
| Fourth Knight              | Jason Eric Hays   |
| Fifth Knight               | Joseph Bowen      |
| First Lord                 | Sylvia Ann Soares |
| Second Lord                | Casey Craig       |
| First Sailor               | David Skidmore    |
| First Attendant            | Jason Eric Hays   |
| Second Attendant           | David Skidmore    |
| Second Sailor              | Joseph Bowen      |
| Lychordia                  | Casey Craig       |
| Cerimon                    | Sylvia Ann Soares |
| Philemon                   | Jason Eric Hays   |
| First Gentleman            | Rick Carter       |
| Second Gentleman           | Robert Kabin      |
| Marina                     | Cheryl Williams   |
| Leonine                    | Joseph Bowen      |
| First Pirate               | Rick Carter       |
| Second Pirate              | Robert Kabin      |
| Pander                     | Dennis Sook       |
| Barud                      | Casey Craig       |
| Boult                      | David Skidmore    |
| Lysimachus                 | Jason Eric Hays   |
| Tyrean Sailor              | Sylvia Ann Soares |
| Diana                      | Casey Craig       |

Setting: Various Mediterranean Countries  
There will be one 10 minute intermission.