

RED BULL THEATER

JESSE BERGER | FOUNDER AND ARTISTIC DIRECTOR

JIM BREDESON | MANAGING DIRECTOR

PRESENTS

WILLIAM SHAKESPEARE'S

PERICLES

PRINCE OF TYRE

DIRECTED BY KENT GASH

FEATURING

SHIRINE BABB | KIMBERLY CHATTERJEE | CAROLINE CLAY

GRANTHAM COLEMAN | CALLIE HOLLEY | MAHIRA KAKKAR

JORDAN MAHOME | ANTHONY MICHAEL MARTINEZ | EDWARD O'BLÉNIS

BHAVESH PATEL | MICHELE SHAY | TIMOTHY D. STICKNEY | CRAIG WALLACE

MUSIC BY J. OCONER NAVARRO

ZOOM COORDINATOR | R. CHRISTOPHER MAXWELL

OBS MANAGER | JESSICA FORNEAR

PRODUCING DIRECTOR | NATHAN WINKELSTEIN

GENERAL MANAGER | SHERRI KOTIMSKY

ASSISTANT DIRECTOR | LANISE A. SHELLEY

MONDAY, OCTOBER 25, 2021 | LIVESTREAM BROADCAST

THE RECORDING WILL BE AVAILABLE UNTIL 7:00 PM EDT ON FRIDAY, OCTOBER 29, 2021 –
THEN IT DISAPPEARS.

RED BULL THEATER WISHES TO EXPRESS ITS GRATITUDE TO THE PERFORMERS' UNIONS: ACTORS' EQUITY ASSOCIATION, AMERICAN GUILD OF MUSICAL ARTISTS, AMERICAN GUILD OF VARIETY ARTISTS, AND SAG-AFTRA THROUGH THEATRE AUTHORITY, INC. FOR THEIR COOPERATION IN PERMITTING THE ARTISTS TO APPEAR IN THIS PROGRAM.

RED BULL THEATER IS SUPPORTED, IN PART, BY PUBLIC FUNDS FROM THE NEW YORK CITY DEPARTMENT OF CULTURAL AFFAIRS IN PARTNERSHIP WITH THE CITY COUNCIL, AND THE NEW YORK STATE COUNCIL ON THE ARTS, WITH THE SUPPORT OF GOVERNOR ANDREW M. CUOMO AND THE NEW YORK STATE LEGISLATURE.

ADDITIONAL MAJOR FUNDING HAS BEEN GENEROUSLY PROVIDED BY THE ACHELIS AND BODMAN FOUNDATION, THE AXE-HOUGHTON FOUNDATION, THE AMERICAN THEATRE WING, ROBERT BOYETT, DAVID DESJARDINS AND NANCY BLACHMAN, THE JAMES AND JUDITH K. DIMON FOUNDATION, MEG FOFONOFF, FUND FOR THE CITY OF NEW YORK, THE HOWARD AND MARCIA OWENS CHARITABLE TRUST, HOWARD GILMAN FOUNDATION, THE MARTA HEFLIN FOUNDATION, THE KAM FOUNDATION, NOAH MILLMAN AND CAROLYN SCHIFF, EVANGELINE MORPHOS, THE NOËL COWARD FOUNDATION, THE OFF-BROADWAY ANGELS, THE PRINCESS GRACE FOUNDATION-USA, BETTY AND MICHAEL RAUCH, PETER N. RIGBY, THE SHUBERT FOUNDATION, THE MICHAEL TUCH FOUNDATION, AND STEVEN AND JOAN YOUNG.

RED BULL THEATER IS A PROUD MEMBER OF THE ALLIANCE OF RESIDENT THEATERS/NEW YORK, THE OFF-BROADWAY LEAGUE, AND THEATER COMMUNICATIONS GROUP.



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DONATE TODAY TO SUPPORT RED BULL THEATER AND INVEST IN THE VITALITY OF CLASSICAL THEATER FOR A CONTEMPORARY AUDIENCE. FOR NEARLY TWENTY YEARS, RED BULL THEATER HAS TRANSFORMED THE CLASSICAL THEATER EXPERIENCE WITH SPECTACULAR, HIGH-OCTANE PRODUCTIONS OF SHAKESPEARE AND HIS CONTEMPORARIES, RAUCOUS READINGS OF RARELY-PRODUCED PLAYS, AND VIVID REIMAGININGS OF ICONIC WORKS.

WE'RE DEDICATED TO REVITALIZING THE CLASSICS FOR TODAY'S AUDIENCES, AND WHILE WE TREASURE THESE CLASSICS, OUR APPROACH IS ANYTHING BUT PRECIOUS. YOUR SUPPORT IS.

WE'RE COMMITTED TO CONTINUING CONNECTION DURING THIS HISTORIC TIME.
YOUR SUPPORT WILL HELP MAKE THAT POSSIBLE.

REDBULLTHEATER.COM/makeagift

CAST OF CHARACTERS

Gower/Cerimon.....MICHELE SHAY
Antiochus/Simonides/Boult.....TIMOTHY D. STICKNEY
Pericles.....GRANTHAM COLEMAN
Philemon/DianaSHIRINE BABB
Lysimachus/Thaliard/Leonine.....JORDAN MAHOME
Helicanus/Pandar BHAVESH PATEL
Cleon..... CRAIG WALLACE
DionyzaMAHIRA KAKKAR
Thaisa..... KIMBERLY CHATTERJEE
Bawd/Lychordia CAROLINE CLAY
Marina..... CALLIE HOLLEY
Clown 1..... EDWARD O'BLENIS
Clown 2ANTHONY MICHAEL MARTINEZ

—THERE WILL BE ONE 10-MINUTE INTERMISSION—



POST-PERFORMANCE DISCUSSION

This Thursday, October 28, 2021

7:30 PM EDT | LIVESTREAM

Join an interactive online discussion of PERICLES and its history and themes with director KENT GASH, scholar NOÉMIE NDIAYE, and members of the companies.

REGISTER at REDBULLTHEATER.COM

ABOUT THE PLAY

Pericles and Us by NOÉMIE NDIAYE

Pericles, the young prince of Tyre (in today's Lebanon) seeks the hand of king Antiochus's daughter in marriage, only to find out that Antiochus and his daughter have had, for a long time, a secret incestuous affair. Pericles escapes from Antioch, and, fearing that Antiochus might wage war against Tyre in order to kill him and prevent him from revealing his shameful incestuous secret, Pericles protects his own people by leaving. He sets on a long journey whose romantic arc leads him to make alliances across the Mediterranean, form a family, lose it, and find it again, thereby fulfilling dynastic aspirations tinged with imperialism.

Featuring tempests, pirates, tournaments, dreams, miracles, fairy tale elements, and divine interventions, Shakespeare and George Wilkins's *Pericles, Prince of Tyre* (1607-1608) is adventure-packed, and provides in its final moments of family reunion the intense affective gratification that premodern romances are notorious for. Modern readers and spectators, however, might read such moments through the lens of movies like Christopher Nolan's *Inception* (2010), and doubt whether catatonic Pericles's happy reunion with his long-lost wife and daughter is really taking place anywhere but in his mind. Indeed, reading Pericles's story through the lens of our own cultural moment is not only admissible, but encouraged, for the play wears the antiquated nature of its own matter and manner on its sleeves, and that metatheatrical dimension paradoxically lessens any sense of historical distance—whether it be the distance between the source text, Gower's 1393 *Confessio Amantis*, and Shakespeare's play, or the distance between Shakespeare's play and ourselves.

Over the last two decades, *Pericles* has been produced around the world more often than in the entire 20th century. The play was wildly popular in its own time, and it is now poised to become one of the 21st century favorite rediscovered Shakespearean plays. It may have caught the attention of contemporary theatre-makers invested in diversifying Shakespeare in part because its geographical location, which moves between ancient Lebanon, Turkey, Lybia, and Greece, makes it suitable for cross-cultural multi-racial casting. And, certainly *Pericles* is a fertile terrain for racial investigation. Not only does the protagonist's fate conjure up several narratives of race-making that hinge on paternal curses and condemnation to exile or repentant itinerance, Pericles himself is blackened by the numerous allusions to his "melancholy," the black humor, which takes over his internal complexion and is so emblematic of the Lebanese prince that his ship ultimately comes to be known by its "sable banners." Yet at the same time, the play's consistent characterization of "fairness" (a word used 23 times) as the feminized object of Pericles's desire and the curative means of his salvation frames his journey as a romantic quest for whiteness and white world-making at the dawn of modernity. It is that fraught and complex racial terrain with which contemporary theatre-makers must reckon when they stage Pericles today, finding new creative ways of doing Shakespeare better, Shakespeare with us and for us.

—NOÉMIE NDIAYE is an Assistant Professor of English at the University of Chicago. She works on theatre and performance culture in Renaissance England, France, and Spain. Her first monograph, *Scripts of Blackness: Early Modern Performance Culture and the Making of Race*, is forthcoming with University of Pennsylvania Press.



RED BULL THEATER

JESSE BERGER | FOUNDER AND ARTISTIC DIRECTOR

JIM BREDESON | MANAGING DIRECTOR

Red Bull Theater brings rarely seen classic plays to dynamic new life for contemporary audiences. Our work unites a respect for tradition with a modern sensibility.

Red Bull Theater is named for the rowdy Jacobean playhouse that illegally performed plays in England during the years of Puritan rule, and was the first London theater to reopen after the Restoration. This bold spirit is central to our identity. With the Jacobean plays of Shakespeare and his contemporaries as our cornerstone, Red Bull Theater is New York City's home for dynamic performances of great plays that stand the test of time. The company also produces new works that are in conversation with the classics.

Red Bull Theater delights and engages the intellect and imagination of audiences. A home for artists, scholars and students, we strive to make our work accessible, diverse, and welcoming to all theatergoers. Educational as well as entertaining, our work keeps a rich and vital tradition thriving.

Red Bull Theater believes in the power of great classic stories and plays of heightened language to deepen our understanding of the human condition. We believe in the special ability of live theater to create unique, collective experiences. And we believe in the timeless capacity of classical theater to illuminate the events of our times.

Founded in 2003 with a production of Shakespeare's *Pericles*, Red Bull Theater has been acclaimed by *The New York Times* as "a dynamic producer of classic plays" and by *Time Out New York* as "the most exciting classical theater in New York."

Red Bull Theater serves adventurous theatergoers with OFF-BROADWAY PRODUCTIONS, REVELATION READINGS, and the annual SHORT NEW PLAY FESTIVAL. The company also offers outreach programs including SHAKESPEARE IN SCHOOLS, bringing professional actors and teaching artists into public school classrooms, BULL SESSIONS, free post-play discussions with top scholars, and MASTER CLASSES in classical actor training led by veteran theater professionals.

In our 17-year history, Red Bull Theater has produced 21 Off-Broadway Productions and nearly 200 Revelation Readings of rarely seen classics, serving 5,000 artists and providing quality artistic programming to an audience of 65,000. The company's unique programming has received ongoing critical acclaim, and has been recognized with Lortel, Drama Desk, Drama League, Calloway, Off Broadway Alliance, and Obie nominations and Awards.

Visit REDBULLTHEATER.COM for more information.

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