

PERICLES (Die Cast): 2017 Fringe review

September 8, 2017 - Joshua Millhouse

[about](#) . [contact](#) . [advertising](#) . [support](#)



Jacobean literature and Shakespearean drama are at their best when they're steeped in the depraved, vengeful affairs of nobility, and rooted in mythos. The complex, meandering tale of PERICLES depicts a heroic ancient Greek prince's adventures and trials against cruel nobles, enemies, lovers, and the unforgiving sea.

The work belongs in the camp of William Shakespeare's "problem plays" – and to be meticulous, many scholars do believe that Shakespeare wrote only part of PERICLES. Virtues and morals are skewed as each character pursues their own self-interest; the arch of the plot ends with neither marriage nor hubristic death of the protagonist, yet the story's spine does stretch for the span of almost two decades, weaving together various ruling families like an ancient Greek Game of Thrones.

Die Cast's production is highly laudable, though, by a conglomeration of harmonious production and artistic elements. PERICLES is highly privileged by its setting – the echoing, acoustically-rich chamber of The Rotunda in University City – as well as its cast. Keith Conallen and Hannah Van Sciver display masterful command of the text and of their characters, as Pericles and Marina (Pericles' daughter).

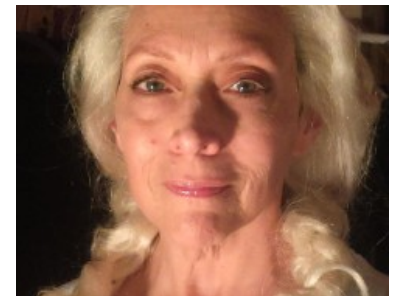
PERICLES is a powerful kinetic force, each act never-ceasing as narrator John Garrow (Chris Anthony) invokes the story to life and sound. Fans and cynics of Jacobean verse will mutually laud the churning stride

Search



A PERIOD OF ANIMATE EXISTENCE (Pig Iron): Creating an environment for thought
It is our job as artists to create environments for people to see things differently. Pig Iron did that. Sketches by Chuck Schultz.

by Lily Kind



The Mother of All Roles: E. Ashley Izard plays Mary Tyrone in *LONG DAY'S JOURNEY INTO NIGHT*. E. Ashley Izard tackles one of the most daunting roles in the American canon.

by Cameron Kelsall

the play hits from its very inception, despite losing some momentum with the intermission. Original music and aural stimuli – sharp exhales, laughter, dischordant choral arrangements – ascend the play from old text to living organism. PERICLES is a breath of fresh air. (The Rotunda, 4014 Walnut Street.) September 7-9, 2017. <http://fringearts.com/event/pericles-2/>

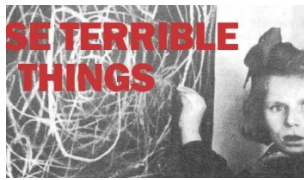
Share this:



Related



Fringe in Sketch: PERICLES (Die Cast)
In "Features"



24 Picks for the 2017 Philadelphia Fringe Festival
In "Dance"



LOVE'S LABOUR'S LOST (PA Shakes): 60-second review
In "60-Second Review"



An excellent play well done.
by Christopher Munden

Fringe Festival, Fringe reviews, Reviews, Theater - Tags: Chris Anthony, Die-Cast, Hannah Van Sciver, Keith Conallan, Pericles, The Rotunda, William Shakespeare - 1 comment

About the author



Joshua Millhouse

Josh Millhouse is a writer, performer, and theater administrator based in West Philadelphia. He hopes, in the near future, to self-produce his own work. In the meantime, he's working hard, seeing lots of theater, and enjoying this circuitous pattern of trips to Wawa that is Philly life.

One thought on "PERICLES (Die Cast): 2017 Fringe review"



Paul

September 10, 2017 at 9:04 am

Imaginative production, thoughtful review with a good clinching sentence! Technically speaking, PERICLES is one of those plays scholars call Romances, not Problem Plays. And the narrator character is Gower, author of CONFESSIO AMANTIS, one of the sources of the play.

Reply

Leave a Reply

Enter your comment here...

This article sponsored by

From the archives...

Everything you always wanted to know about PlayPenn, but were afraid to ask: Interview with founder Paul Meshejian, Part 2



Part 2 of a three-part interview with PlayPenn founder Paul Meshejian.

Share this:



Help support Phindie operations



Follow us on Twitter.

Like us on Facebook

Read these now...