

“HE WAS NOT OF AN AGE, BUT FOR
ALL TIME.”
HOW TRANSLATING SHAKESPEARE IN 2015
COULD AFFECT HOW HIS WORK WILL BE
MARKETED

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DEDICATIONS

Dedicated to my parents and my fiancé, David.

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ABSTRACT

In 2015, Oregon Shakespeare Festival announced *Play on!*, a translation program of Shakespeare's entire canon. It was met with both positive and negative feedback from all over the country. I wanted to see how a translated production of Shakespeare would affect marketing and whether theater audiences did in fact need help understanding his work. With Orlando Shakespeare Theater (OST), they made it very clear through advertising that the show was translated and it paid off with the audience members enjoying the production and more than half of them also seeing another Shakespearean show that season. My conclusion is that, so far, it seems more attention needs to be added to market a translated Shakespearean show, but if done well, can be rewarding. It is better to be open about the translation than trying to hide it, as OST demonstrated. OST also showed that Shakespeare's original text will still be produced, be well received, and that *Play on!* has not hindered his success. I also believe that this paper is a starting point for a larger project after more translations are produced and Oregon Shakespeare Festival gets closer to completing *Play on!*.

INTRODUCTION

William Shakespeare is notably one of the greatest theatrical writers in the past 450 years. His works have been performed all over the world, translated into over 80 languages, and have been the basis of many movies. Shakespeare's work surrounds us, even in our speech today. Phrases such as "into thin air," "slept not one wink," "good riddance," and "as good luck would have it" are all phrases written by Shakespeare. Like it or not, Shakespeare has infiltrated his way into everyday life, even when these phrases were foreign during his time.

While some phrases have eased their way into conversations, Shakespeare's plays have been looked at as works that are not only classics, but also difficult to read and understand right away. There have been many books written to help children (and adults) grasp the storyline of his plays. One of these collections, *No Fear Shakespeare*, has side-by-side comparison of both Shakespeare's original language and a modern day, line-by-line translation. While this is helpful when reading Shakespeare, some theatrical productions have had a hard time expressing Shakespeare through his language. Enter Oregon Shakespeare Festival.

In September 2015, Oregon Shakespeare Festival (OSF) announced a project they were helming called *Play on!* During the next three years, all thirty-nine of Shakespeare's plays (including *Two Noble Kinsmen* and *Edward III*, which he co-wrote) will be translated and organizations will be allowed to produce them. Each play will have its own translator; these translators will be published playwrights, a mixture of men,

women and people of different races, and will be paired with dramaturges to go through Shakespeare's plays line by line, meter by meter. When the translated plays are completed, they will hopefully be performed at professional organizations. Three plays have already been chosen to join the seasons of three highly accredited organizations: *Pericles* at Orlando Shakespeare Theater (OST), *Two Noble Kinsmen* at the University of Utah, and *The Tempest* at the Alabama Shakespeare Festival.

There are some that are rejoicing with the news of this project, saying these translated productions will help audience members understand Shakespeare better and after seeing it, will be compelled to attend an original production of his. Others say that the translations are endorsing the notion that people are afraid of Shakespeare and cannot handle the difficulties of his language, although "98% of Shakespeare's words are either in our dictionaries as current usage English or a close cousin of the current English" (Cohen 2015).

There have been translations of Shakespeare's work before (into different languages or for children to read and grasp an understanding of his plays) but never to the extent that Oregon Shakespeare Festival is taking. Many of these plays will be performed all over the country before the program is finished, against the opinion by some that it is a mistake. This paper examined all aspects of the program: from its mission, to making the decision to undertake the project, and finally, what expectations they have for it when it is finished. The aim of this paper was to grasp an understanding of why the success or failure of this program is so important, not just to the audience members, but also to the theater community as a whole. Will these translations change

how audience members view Shakespeare and will it shape their decision on whether or not they want to attend more of his works in the future?

Through interviews with three different Shakespeare theaters across the country, I hoped to understand the reasoning behind the creating of this project, what the translators must have kept in mind while working on Shakespeare's plays, and how theaters marketed their work. My four interviews were conducted either in person or over the phone. I recorded all interviews, with most of them being no longer than an hour. If the need for additional questions arose while writing my thesis, I was in contact with the interviewees. I interviewed Bonnie Monte first, the artistic director at the Shakespeare Theater of NJ, and quizzed her on her expertise of translating shows. My goal was to have a better understanding from her about the process in general and to understand her view point about these particular translations. My next interviewee was Taylor Bailey, *Play on!*'s program director from Oregon Shakespeare Festival. From him, I hoped to gain more information about the program itself and what it hoped to achieve. Jim Helsing was next on my list. He is the artistic director from Orlando Shakespeare Theater but also; he directed the translated production of *Pericles*. His interview was one where I wanted to examine how the whole production schedule was different than other Shakespearean shows and how he believed they had changed how original Shakespeare shows will be viewed. My last interviewee was Melissa Mason, the director of marketing at Orlando Shakespeare Theater. Her insight into how the show was marketed and how it compared to the other show in their rep, *The Tempest*, helped me figure out if these translations will help or hinder how Shakespeare is marketed in the future.

This thesis intended to answer the following questions, with answers obtained from interviews and audience surveys: if a theater wants to draw in audience members who are nervous around Shakespearean plays, will they downplay the fact that they are producing his work and up play the fact that, let's say a woman translated the play? How will die-hard Shakespearean fans take to seeing these productions advertised; would they even attend the productions? How will these new plays be marketed alongside Shakespeare's original work and will they become more popular or will Shakespeare survive another 450 years?

For Whom Did Shakespeare Write?

While delving into Shakespeare's history, I discovered an article by Adam Hooks that alluded to the fact that Shakespeare was more in the industry of theater from an artistic point of view than for fame or fortune. Though he was a successful businessman, what with being a shareholder of the Globe Theatre and an investor of real estate, he never looked to make his fortune with the plays and poems he wrote. Hooks examined Edmond Malone's findings, a noted Shakespearean scholar in the 1800s, to prove his point. He turned to Shakespeare's work itself to show how disinterested he was with fortune and fame: fortune "did not better for my life provide / Than public means which public manners breeds" (Shakespeare's Sonnet 111, 3-4). Malone believed Shakespeare was talking about himself and how, in order to have a fulfilling life, he *had* to act and write for the theater. Hooks agrees with Malone and says: his "version of Shakespeare is a poet wary of public life, focused only on the solitary pursuit of fulfilling his literary genius. He engages in the commercial world only to satisfy basic needs; artistically and

spiritually, he remains isolated from the corruption of the vulgar world” (Hooks 2012). This shows that Shakespeare never wrote with anyone specifically in mind that would come and see his work; he wrote because he felt obligated to tell his stories. Shakespeare wasn’t obsessed with filling the theater for his work sake, only so he could get his cut of the profits.

Shakespeare’s First Folio, compiled by John Heminge and Henry Condell and published in 1623 (seven years after Shakespeare’s death), contains an introduction by the duo that does nothing to acknowledge Shakespeare’s talent but pleads with the reader to buy this book and think for themselves about how it should be thought of. The compilers push the readers to buy because “the fate of all books depends upon your capacities and not of your heads alone, but of your purses” (Condell and Heminge, 1623). In their time, reviews of plays and books were available through word of mouth. If books were not bought and read, no one would be informed about any author’s work. They believed his work could stand by itself and did not need encouragement from them. The only support that was needed was to ensure the book was in the readers’ hands. Hooks goes on to say “Shakespeare’s quality is determined not by the critical judgment of readers, but of the willingness of customers to purchase the volume. That is, Shakespeare’s cultural and artistic value is determined by his commercial viability” (Hooks 2012). In the end, Shakespeare’s plays were not written for a certain class in mind or for fame and fortune; they were written for the sake of being written. But because of the time period in which they were published, their artistic value could not be measured by how people viewed his work, but by how many books Condell and Heminge could sell.

While Hooks and Malone both believe that Shakespeare was writing for the love of writing and not for anyone in particular, Bettina Boecker wanted to dig deeper and see if there was a specific group, whether it be the social elite or the ‘groundlings’ (someone who could only afford to stand in front of the stage), that Shakespeare focused on when creating his plays. What she discovered after reading many criticisms about his audience members was that no critic had the same, ideal audience member. Critics from the 1600s (after Shakespeare’s death) all the way to the 1800s mentioned different social groups: groundlings, highly educated patrons, and the social elite.

Samuel Taylor Coleridge, a literary critic in the 1800s, was one of the many critics that believed Shakespeare held high standards while writing. “No man of genius ever wrote for the mob – he never would consciously write that which was below himself. Careless he might be or he might write at a time when his better genius did not attend him but he never wrote anything that he knew would degrade him” (Boecker 2015, 34). Boecker adds to his remark by recalling other critics who also believe Shakespeare did not think highly of groundlings and proved so in his writing.

Hamlet: [...] O! it offends me to the soul to hear a robustious periwig-pated fellow tear a passion to tatters, to very rags, to split the ears of the groundlings, who, for the most part, are capable of nothing but inexplicable dumb-shows and noise.” (Shakespeare Act 3 scene 2)

“Shakespeare...is using Hamlet as a mouthpiece to vent his frustration with an audience essentially unworthy of his plays” she states (Boecker 2015, 1). She digests this theory, given to her by William John Lawrence’s collection of essays, but eventually dismisses it. Her real focus in her book is to study the reasons behind so many different viewpoints

on Shakespeare's primary audience members. Boecker ultimately concludes "any given period's notion about Shakespeare's first audience is shaped by that period's needs and sensitivities at least as much as by what early modern sources tell us about the early modern theatre" (Boecker 2015, 4).

What I have come to discover are two things: one: Shakespeare never intended for his work to surpass his lifetime and thrive. He wrote not for fame and fortune but for the love of the art. And two: critics will never agree on whether Shakespeare intended to write his work for the social elite, the middle class workers, or the groundlings. Because there is no consensus on this matter, I am led to believe that his work can and should be enjoyed by all.

How Were Theatrical Productions Advertised in the 16th Century

The earliest type of advertising for a theatrical troupe in Elizabethan times (early 1500s) was to draw a crowd with the sound of a trumpet and drums, parade along the street in colorful costumes, and end up in the yard of a tavern that was chosen for that day's performance. They, in essence, became the Pied Piper for theater-goers. In the mid 1500s, most theater troupes had more of a permanent location at certain taverns and inns that had balconies equipped for their needs. Their parade was dialed down to just the flourish of a trumpet. Audience members were so attune to the trumpet being the beginning of the troupe's parade that they naturally were drawn to it. John Cranford Adams found a quote by a Puritan preacher questioning the trumpet: "Wyll not a fylthye playe, wyth the blast of a Trumpette, sooner call thither a thousande, than a hourse

tolling of a Bell, bring to the Sermon a hundred?” (Adams 1942, 379). But the Puritans were never able to stop the theaters.

In England, once the troupes had a more permanent performance space in such theaters like the Globe, the Rose, the Fortune, or the Curtain, they needed a better system of announcing plays. All the theaters were farther away from London’s city center so, in order for the theater to announce when a play was to be performed that afternoon, they arranged a better visual for people to look out for: a tall flagpole waving a silk flag. And, to be a bit more specific, a different color represented a different type of play. Red represented history, white equaled comedy, and, when a tragedy was being played, a black flag was flown. To keep the tradition going, a trumpet was sounded at the beginning of the performance. The earliest record of this occurring was written in 1612 by William Parkes: “Each Play-house aduanceth his flagge in the aire, whither quickly, at the waving thereof, are summoned whole troopes of men, women, and children” (Parkes 1612, 55). Another record shows that the flag post and flag were an important part of any theater troupe in London. Philip Henslowe, a theatrical manager, kept a record of items he purchased for the Rose Theater. In 1592, he jotted down “Jtm. pd for a maste...xijs” which most likely referred to a purchase of a flagpole costing 22 shillings. And in 1602, his records show he bought the Worcester’s Men a new flag costing 26 shillings, 8 pence: “Layd owt for the company the 4 September 1602 to bye a flage of sylke the some of xxvjs. 8d” (Adams 1942, 380). Looking at other accounts, it appears that silk was the common material for flags flown at theaters.

The flag meant more than just a play being put on; for Londoners, it meant an escape from the beginning of the plague and the Puritans ranting at every corner. It

allowed them to forget their troubles and be told a story, no matter what kind was being performed. “It was bill-board, newspaper notice, and advertisement in one: and we may imagine the eagerness with which it (was) looked for among the theater-loving populace of (those) later Elizabethan years” (Shakespeare 1919).

Why Shakespeare Should Be Translated

When seeing a production by Shakespeare, many know that certain sections will be cut in order to bring the run time down to a decent length. If anyone has read *The Taming of the Shrew*, they know there is a whole prologue lasting two scenes before the main story even begins! But many, if not all, productions of this play omit this section right away to save time (and confusion). A high percentage of productions nowadays are produced in different time periods besides Elizabethan. Directors and actors take chances every time with modern props, costumes, scenery, music, etc. but one element that they rarely change is Shakespeare’s words. The challenge for all actors and directors is to determine what he wrote and how they can portray it. There have been many interpretations of certain works and I believe that that is one reason why Shakespeare has survived over 450 years. One person’s understanding of a line could be portrayed differently by someone else; an action or a shown emotion could change the way a line is viewed. But will any of this matter if Oregon Shakespeare Festival’s translation program, *Play on!* becomes the new norm? Will Shakespeare’s work survive their dissection?

Over the years, there have always been discussions about whether or not Shakespeare should be translated into modern English (a step up from the *No Fear*

Shakespeare books, of course). Sheila Cavanagh, an English professor at Emory University, points out that OSF doesn't plan to replace Shakespeare's original texts, only to be a companion to his work. She believes they are experimenting; taking on a challenge. She finds it interesting that so many people are up in arms about this translation project yet no one seems to mind if modern props and technology are used during a performance. In the West End, Benedict Cumberbatch starred as Hamlet and during previews, the company moved the "To Be or Not to Be" soliloquy to the beginning of the show. There was such outrage that the company quickly switched it back to its original spot. But no one, Cavanagh noticed, was upset with a modern prop of a phonograph player (Cavanagh 2015).

Even before this translation program came about, John McWhorter, a celebrated linguist, wrote an article back in 2010, stating he believes a modern English translation of Shakespeare's work is necessary. He doesn't believe it is because people are lazy or uneducated; Shakespeare isn't fun for people anymore because it is written in a language that we do not speak anymore. McWhorter goes on to say that plays are written to be seen and not read. "A play that cannot communicate effectively to the listener in spoken form is no longer a play, and thus no longer lives" (Crystal and McWhorter 2011, 40). A translated Shakespearean play in his mind will still be Shakespeare just like a translated *Beowulf* is still what we consider *Beowulf*. And he argues that the Russians, French, and Japanese all enjoy Shakespeare more than the English speaking worlds because his works have been translated and modernized into their language. With OSF's program *Play on!*, McWhorter has not changed his decision since 2010: he is 100% on board with the translations. He argues with Ben Crystal, author and actor, that only 10% of

Shakespeare's words are unfathomable in modern English. Which means, mathematically, that every 10th word that Shakespeare wrote makes no sense nowadays (McWhorter 2015). These new translations from OSF will fix this problem and help audiences still experience Shakespeare but also be able to understand and appreciate him more.

Ralph Cohen, the American Shakespeare Center co-founder and Director of Mission, applauds OSF for aiming high with this project. He sees it as a huge undertaking for a regional theater in a small town but believes that, based on past ambitious projects it has done, it will be a success for them. Cohen presents an interesting angle to why this project is important, even if it isn't a success. Thirty-six playwrights and thirty-six dramaturges have been given employment to work on plays by one of the greatest writers of all time. Not only have they been given a chance to delve deep into Shakespeare's work like never before, but they have the opportunity to recreate Shakespeare. Cohen prays that OSF will have a large convocation with all the playwrights and dramaturges afterwards to learn about everyone's experience (Cohen 2015). It would be quite an event to find out how everyone managed to translate Shakespeare.

The pros for OSF translating Shakespeare's work include easier understanding for people who are unfamiliar with Shakespearean language, the reinventing of Shakespeare's stories in a way where people do not get discouraged about the language barrier, the experience it gives the seventy-eight artists involved, and the reason that other countries love Shakespeare in their modern, translated language so why can't we. Since

everything involving a Shakespearean production has been modernized, why shouldn't his text be as well?

The Reasons Against Translating Shakespeare

There are many more opinions against translating Shakespeare than there are for. While most of the arguments I found that were for the translation were by scholars and English professors, half of the arguments against the translations were by scholars and half were by artistic directors at theaters.

Ralph Cohen wrote an article that had some points that are for the translations but many more substantial points that are against it. One of them is he believes OSF is assuming all audience members have difficulty with Shakespeare's style of writing. They also aren't taken into account the talented actors who are trained in his plays and are paid to portray what is written. Their goal is to help audience members understand the play not only through the text but by their movement and expressions as well. Cohen also takes pleasure in correcting John McWhorter with a translated passage from *Macbeth* by Conrad Spoke that McWhorter prefers to the original. McWhorter would rather substitute 'authority' for 'faculties' because he doesn't understand it in the context of which Shakespeare wrote it: 'bearing one's faculties.' Cohen goes on to explain that the first definition in the Webster dictionary for 'faculties' is 'abilities', which is exactly what Shakespeare meant. McWhorter would also chose the slang phrase for 'murder' ('knocking-off') to Shakespeare's 'taking-off'. Cohen cannot understand why the substitution is needed. Again, if the actor were doing his job right, he would convey 'murder' through the line and his emotions.

Cohen, towards the end of his article, brings up a good point: “children are always swimming in a sea of new language; it’s how they learn” (Cohen 2015). Children will always have trouble understanding Shakespeare at a young age, but if they are taught how to examine it and how to read between the lines, they will grow up with a new appreciation for it. Why is it that Shakespeare is getting a makeover but works by Wilde, Shaw, Coward, and Stoppard are not? By making Shakespeare easier, OSF is validating to everyone that Shakespeare is hard but it doesn’t need to be. Based on this assumption, Cohen quotes his Associate Artistic Director, Jay McClure, who hits the nail right on the head: “Shakespeare is not easy; it is not neat, it is not without complications; it is not always understandable. Just like life. And just like life, it is miraculous. And it is work. And it is worth it” (Cohen 2015).

Melissa Hillman, Artistic Director at Impact Theatre, is frustrated with the whole program, more so with the guidelines that OSF released than anything else. While OSF referred to the project as ‘modern language translations’, the organization talks about the project as something different. OSF’s director of literary development, Lue Morgan Douthit, reports that the texts won’t be line by line translations, but subtler than that. She chose the word ‘translation’ because she likes what it implies but would like to specify that what they are doing is not a translation of his work. Also in the PR that was released, Hillman notices that OSF instructs the playwrights to ‘do no harm.’ Anything that seems clear should be left alone. But it got Hillman thinking: What do they mean by ‘clear?’ And why are they allowed to decide what is clear and what is not? (Hillman 2015) While Hillman approves of the choices of playwrights chosen for the project and acknowledges that certain productions have had to make adjustments to Shakespeare’s

text, she detests the use of the word ‘translation’ and believes that is why so many people are up in arms against this program.

Like Hillman, David Marcus, Artistic Director of Blue Box World, has a problem with OSF’s mission behind this program. They push to show they are inclusive and diversifying Shakespeare’s works by including women and different races. But “Shakespeare’s plays are perfectly intelligible to people of any race or gender. The idea that we need women and persons of color to make the work less white and male is just bizarre. Shakespeare was a real person. He was indeed male and white” (Marcus 2015).

One of the biggest oppositions to OSF’s *Play on!* program is Columbia University’s James Shapiro. He, like many others, believes the problem does not lie with Shakespeare’s texts but with the actors and directors who perform a production without grasping the full meaning of his words. Shapiro also goes on to show that even Shakespeare’s rival, Ben Jonson, “complained about ‘some bombast speeches of *Macbeth*, which are not to be understood.’” (Shapiro 2015). Not every word needs to be understood, as Shapiro demonstrates with an example of the Public Theater’s Mobile Shakespeare Unit. They took the play *Much Ado About Nothing*, trimmed it to 90 minutes but included original language and performed it in front of inmates at Rikers Island. Not one person left the room; everyone was engrossed in the production. Shapiro doesn’t believe they understood every word but they understood the characters and the ways the actors portrayed them. They were engrossed by the story and did not worry about the language.

Who is to say whether one side of this translation argument is right and the other is wrong? Everyone is entitled to his or her opinions. And until the program is

completed, no one can predict the results: whether audience members rather see the translated production or a production with Shakespeare's original text. But one more question must be asked: how will these productions be marketed for both audiences afraid of Shakespeare's work and audiences who idolize him?

TRANSLATIONS: INSIGHT FROM AN ARTISTIC DIRECTOR

When thinking of whom to interview for my thesis, one name came to mind as someone who can understand both sides; a woman who has experienced translating plays and has also found success in producing many Shakespearean productions, without modernizing the text. Bonnie Monte is the Artistic Director at the Shakespeare Theater of NJ in Madison and has run the theater for the past twenty-six years with much success. In all her twenty-six seasons, she can count on two hands the number of productions that she felt were not the theater's best work. And while she is open to many ideas for shows, one production that could only ever be done over her dead body would be a play that came from the program *Play on!*

One of the productions Bonnie translated was the one she considered her hardest: *The Alchemist* by Ben Jonson. While many could easily call Bonnie a hypocrite for doing an English translation while being so against *Play on!*, she explained it best:

“Jonson makes Shakespeare look like a walk in the park. Jonson's verse and Jonson's prose, of which there's very little in *The Alchemist*, ... is so convoluted compared to Shakespeare's. The grammatical structure is different...Jonson's use of arcane terminology is massive. There'll be 40-line speeches with almost no recognizable words.”

She went on to explain that *The Alchemist* is a show that is almost never done; for one thing, it is five hours long. How Bonnie solved part of this problem and the large amount of characters in the play was to cut one huge scene near the end where these

characters are introduced for the first and last time. And throughout the play, Bonnie made thousands of changes, most of which were minute:

“...moving the word ‘with’ within the line, putting in a comma so that somebody understands that there is a beat there. It's stuff like that - it was a labor of love looking at all these teeny minuscule things. There were a couple of cases where the language, as I said, was so archaic or so arcane that I actually found equivalent words that made some sense to the modern ear to help understand ability.”

But when it comes to translating Shakespeare’s work, Bonnie considered what *Play on!* is doing as committing rape. She believed his work needs to be protected as a piece of art and compares what OSF is doing to someone in charge of a sculpture:

“If I'm in charge of a piece of sculpture, and everybody's coming in and staring at that piece of sculpture and going, ‘Wow, I'm not sure what that means,’ it is not my right to go in and take a hammer and smash it to pieces and say, ‘Well, maybe if I put it in little different pieces they'll get it better.’ I've just then destroyed that work of art. I have rearranged it. I have rearranged its molecular structure. And this is essentially what they're doing to Shakespeare. They're depleting everything about it that made it a great work of art. And then they're like con-men, shuffling it off as Shakespeare, a translation of something that was in English to begin with.”

I showed Bonnie a piece of the translated *Pericles* that OST would be doing in a few months time and, as anticipated, she found it disgusting. To show how different the translated piece is to the critically acclaimed Arden’s version of Shakespeare’s *Pericles*, here they are side by side, Arden on the left, *Play on!*'s version on the right:

Pericles:

Thou speak'st like a physician, Helicanus
 That ministers a potion unto me
 That thou wouldst tremble to receive thyself.
 Attend me then: I went to Antioch.
 Where, as thou knowst, against the face of death
 I sought the purchase of a glorious beauty
 From whence an issue I might propagate,
 Are arms to princes and bring joy to subjects.

Pericles:

You speak like a doctor, Helicanus,
 Prescribing potion he won't take himself.
 Here's what happened: I went to Antioch,
 Intending, as you know, to gain a bride.
 The rumors of her beauty were not wrong.
 To win the prize meant I might face my death
 But worth the risk if she could bear a boy.
 A son protects a king as armor does
 And royal children give his subjects joy.
 (Keller 2015)

After going over the scripts, Bonnie was ready to explode:

“Obviously, they’ve deleted Shakespeare’s brilliant verse, but part of what makes Shakespeare’s brilliant verse so brilliant is the music that is inherent in it. And it’s not just the music; it derives both from the beat of the iambic pentameter, but it also derives from Shakespeare’s brilliant ability to put words together in a row, that when you say them, they are –he uses so many things that are absent. He uses alliteration, he uses metaphor, he uses liquid words, and steel kinds of words, and metallic words, and color words. There’s a gorgeousness to that.”

Bonnie emphasized that the playwright has dissected Shakespeare’s work and removed the magic of what he wrote; what made his work so great. But is it necessary to do so?

Since Shakespeare has been deceased for more than 400 years, the rule of copyright is long gone. People may freely adapt Shakespeare's plays. And while most *Play on!*'s playwrights are modifying works, they are essentially keeping the name of the play and Shakespeare's name and adding "Translated by so and so." Bonnie made an excellent point when she said that people have the artistic freedom to write whatever they want. But if they want to make it their own, these playwrights should create a new title (ie *Pericles* becomes "*Prince Pericles*"), add "by so and so" and finish with "inspired by Shakespeare's *Pericles*." This shows that the work isn't solely Shakespeare and people shouldn't expect to go into the show either annoyed that someone butchered his work or intrigued to see how someone tried to "fix" it. If people are so up in arms about the translations, this would be the perfect way to make people calm down: market it as the playwright's own work and credit Shakespeare with inspiration. When it comes to quickly looking at a theater's season, audience members would see the play's title and the playwright. If they gave it much thought, they might be intrigued to see whether or not it was similar to Shakespeare's work. Would this be considered a marketing trick? Would it be the trick of the playwright, the publisher, or the theater? How would audience members respond to it? Would scholars find less to complain about if the work was listed as inspired by Shakespeare? Who can say.

The reason that Bonnie insisted her translation of *The Alchemist* is different than any of the Shakespearean plays that *Play on!* is producing is because Jonson's work is inaccessible to today's audience. Over the past seventeen years, it's been produced only a handful of times compared to the numerous productions of any Shakespearean classic in any form. One of *Play on!*'s reasons behind producing these translations of

Shakespeare is to make them more accessible to audience members who would otherwise be disinterested in Shakespeare due to the unknown wordage used in the shows. While Bonnie is thoroughly against this reasoning, she unknowingly is in favor of part of what they want to achieve: to bring audience members productions that otherwise could be inaccessible to their area. In Bonnie's community, inaccessible shows include Jonson's *The Alchemist* or other lesser-known playwrights; in other communities those inaccessible shows could include true Shakespearean plays. Producing translated/modernized Shakespearean productions like those *Play on!* has produced would overcome that obstacle.

When asked about how her audience members would react to a *Play on!* version of Shakespeare's work, Bonnie immediately responded with: "my audience members would know the difference in three seconds." She was so certain and adamant about her audience members and of their expectations of STNJ. And who can blame her: she has twenty-six successful seasons under her belt with a few productions that missed the mark. She knows her audience and even if she didn't hate the translated versions of Shakespeare, she knows her audience would. During my interview with her, Bonnie came up with a crazy idea when I asked, if she were to ever do a piece, how would she market it.

"It's so clear that I wouldn't touch it with a ten-foot pole. I would go out of my way to anti-market it. Here's the one condition I would do this – and I wouldn't do the whole play. I would do a symposium, a colloquium, whatever you want to call it, bringing in my audience to say, 'Hey, help me spread the word about the criminality of this project, and let me show you how bad this is and let's

talk about why.’ And say the same things I’ve said to you...I would do snippets of these things to show them. I might do that...But yes, that’s how I would market it. I would do as I said, the anti-marketing of this piece, of this project.”

While her anti-marketing idea would be a good way to show her audience members how lucky they are to be exposed to Shakespeare’s true words, the saying “any publicity is good publicity” can work in this situation. If Bonnie does create an event like the one she described, she would advertise it to her subscribers and it would be posted on social media for anyone to see. While her subscribers would attend to compare and contrast the difference between the two scripts and support Bonnie’s decision never to produce a translated play from *Play on!*, other people might attend to understand for once what Shakespeare was writing about. And while the whole play would not be performed, the reason behind why *Play on!* was created in the first place would be proven true if people left wanting to know more about Shakespeare’s true work.

THE *PLAY ON!* PROGRAM: INSIGHT FROM THE PROJECT MANAGER

Taylor Bailey is the project manager for *Play on!* at Oregon Shakespeare Festival (OSF). When he first came on board in the role, it was unclear exactly what the position would entail. Now, after a year, Taylor has found out it encompasses a little bit of everything. He has become the assistant director of the project, under Lue Morgan Douthit, as well as becoming the overarching producer, in which he oversees the producers in all the cities where the productions take place. In the next two years, he will also be responsible for organizing and coordinating all thirty-seven readings/workshops for the translated plays in Ashland, Oregon.

The idea behind *Play on!* came from David Hitz, a longtime patron of OSF. He met with Douthit, who was the director of literary and dramaturgy at OSF at the time, and talked to her about how Shakespeare is translated into foreign languages. As one would imagine, the translation is done using words that exist in this time period; it is not translated into 16th century French for example. That is why foreign countries have a different interaction with Shakespeare nowadays than America does; it is because they are “hearing it in the language of their time.” Douthit was intrigued but skeptical about how it would work. A test was done with the script of *Timon of Athens* with translator Kenneth Carpenter at the helm. *Timon of Athens* was used as the guinea pig as it is a play that is rarely done and people would not have as much of a problem with it than others. After a very successful reading, Alabama Shakespeare Festival did a production of the newly translated *Timon of Athens* and Douthit knew it was a project that had to be fully completed. As Bailey described her saying: “I want this to be a snapshot of the language

as it is, of our language today.” The first step in the *Play on!* project was line by line examination and translation. Every line of Shakespeare’s was inspected and dissected and translated and only when that was completed did theater companies start planning on producing the show, editing it and adapting it, like with any true Shakespearean play.

When the project was announced, everyone all over the country started identifying as being in a certain group: either the group that thought the translations would be a good idea, the group that was 100% against the idea, or the group that was on the fence about the project. When subscribers of OSF heard about the project, a good number of them were worried they were going to see the translated version of Shakespeare’s work instead of the original canon they were promised by OSF over the next ten years. But OSF reassured many subscribers that none of Shakespeare’s work would be replaced by the translations. Taylor discussed how the development team at OSF were (and still are) closely monitoring subscriptions and box office services and how they had to keep reassuring patrons that the translations would not upset their goal of producing Shakespeare’s entire canon. Looking at press releases from the closings of OSF’s 2015 and 2016 seasons, one can see that the announcement of their project *Play on!* had little impact in their ticket sales and capacity. Their student attendance increased by 1,000 students and their education events generated \$5,000 more in 2016 than 2015 (see Appendix A for more details). One noticeable addition to the 2015 press release was that, when discussing the Canon in a Decade project (all of Shakespeare’s works in ten years), they specifically added that none of the *Play on!* translations would be included in that project. It was as if they were acknowledging audience members’ earlier complaints

and wanted to reassure them that these modern works were not replacing Shakespeare's work.

While Taylor doesn't expect every single translation of the Shakespeare's thirty-nine plays to be complete hits, he knew the project had to happen and was discouraged when people were up in arms before the project even took off.

“But to me, what's really interesting about those responses is that it's awfully conservative, which is happening for, or it's often happening in the theater world, which is not conservative at all. ...I get a little nervous when we start trying to prevent work from happening, you know? ...There's a lot of people who are like 'this shouldn't even be happening.' And it's just starting...it kind of irks me a little bit on the manner of, does it feel sensory or why get in the way of someone wanting to do something? ...have a reaction to the product, have a reaction to the outcome. But the idea of trying to like step in and prevent it from even happening in the first place, it's...I don't know. It's a little alarming to me.”

But no matter what OSF said on the matter, people were up in arms. And in today's world, most of the outrage (or support) was shown on social media and publications. If this project had been commissioned thirty years, or even twenty years ago, only a fraction of the people would have been commenting on it. But in today's world, the saying “there's no such thing as bad publicity” couldn't be truer. Taylor said that several companies have been interested in producing the translations; some Shakespeare festivals, others regular theaters, there was even some international interest. No matter what people have said about the project, productions will still be produced; people will

still be able to experience the plays, which still include some of Shakespeare's original language!

TRANSLATED *PERICLES*: INSIGHT FROM THE DIRECTOR

I was fortunate enough to be able to interview the director of OST's production of *Pericles*, who also happens to be the artistic director of OST, Jim Helsinger. I was interested about his involvement with the show, knowing he is a lover of Shakespeare's work and someone who believes in the power of Shakespeare. Over ten years ago, a board member approached Jim about the theater doing a translation of a Shakespearean show. At the time, the only known published translations were *No Fear Shakespeare* and *Simply Shakespeare*, two publications that professional theaters viewed as companion pieces to Shakespeare's work; something to reference when rehearsing Shakespeare and nothing more. Jim turned down the idea of a translated production.

Fast forward to 2015: after creating the 2015/2016 season which included the production of *Pericles* in the spring, Jim headed to the Shakespeare Theater Conference in January 2015 and just happened to be sitting next to Lue Douthit of Oregon Shakespeare Festival. During some quick chit-chat before the start of the conference, Lue explained to Jim the project *Play on!* in a nutshell. Always the one to take a chance, Jim asked if they had decided which playwright to take on *Pericles*. Lue told him no and from then on, Jim was hooked on working with Lue to be a part of the *Play on!* project with the play *Pericles*.

Jim took on the challenge of being one of the first directors to direct a translation to come out of the *Play on!* project. One of the advantages of working on this production was that the company was lucky enough to have the "playwright" in the room with them: Ellen McLaughlin. Because she had delved into the text like no other and had gotten her

hands dirty with Shakespeare's words, Jim and the actors were able to turn to her with any questions they had and even bounce ideas about certain sections off of her. It also helped her to hear the lines being read and realize either her word choice didn't pan out like she thought it would or Shakespeare's wording was in fact the best choice for that line.

Before Jim took the project to Orlando, he had the opportunity to hear the modern version of *Pericles* at Oregon read by OSF's cast of the original *Pericles* that was playing at the time. Next to him was a woman from Sweden whose second language was English. She told him at the end of the reading that she thought it was great, that there was only one or two words she wasn't familiar with. And it got Jim thinking:

"I never thought about what that's (like), hearing language that is 400 years old can be a real chore on a first language speaker. What is it like on a second language speaker. And I don't mean...it's not dumbed down. It's not using less words. It's not using less big words. But it's using more new big words that we use today."

Another instance of Jim realizing the modern script is reaching more audience members was when a group of Canadian high school students were sitting in on the rehearsals of *Pericles* and OST's other production, *The Tempest*. During a break, Jim approached the students and described the script differences between the shows (modernized vs. original). They told him they knew.

"And I said, well, what do you mean? He went, 'well it's clear'. And I said, what do you mean? 'Well, you're speaking and I can understand you'... That was an

‘aha’ moment for me, not that these translations are not here as replacements of text. They’re here as additions to text.”

Jim had discovered new audience groups in which to market these translations: ESL groups and middle and high school students struggling with the original text. He compared going to the theater for the first time to being introduced to wine: you start with the popular, sugary wines then work your way up to more sophisticated vintages. The same can be said for the arts. For example, instead of taking someone to a Philip Glass concert, one would start out with a concert featuring Christmas carols. In terms of Shakespeare, Jim’s hope for this season was for people who were afraid of Shakespeare to experience their production of *Pericles*, enjoy it so much, and then buy a ticket to the other production in rep, *The Tempest*, done with original text. At the time of the interview, *The Tempest* was outselling *Pericles*, mainly due to the fact that it was more well known.

When I discussed the outrage the project *Play on!* had in the arts community with him, Jim didn’t agree or disagree outright:

“...there are over 130 companies in America devoted to doing the works of William Shakespeare. Nothing is going to be done that is going to stop his work from being performed but more things may be done to bring more people to it; it is a new piece of theater...But you know what? If people in any form of the media, based on Twitter, Wall Street Journal, New York Times or whatever are arguing about Shakespeare in the press, rather than what Kim Kardashian is wearing today, I’ll take it.”

And he’s right: any news is good news.

MARKETING A TRANSLATION: INSIGHT FROM THE DIRECTOR OF MARKETING

Melissa Mason has been working at OST for many years but has only been the director of marketing since 2011. Over the years, she has had many marketing challenges: advertising a four person show in the prime first spot of the season, figuring out how to attract audiences to a one man show, and now: market an English translation of a lesser known Shakespearean play. Instead of mainly trying to attract people who are not fans of Shakespeare (since fans of his would flock to see it), Melissa had to make sure she was attracting people from both groups, which can be a little daunting, especially in partnership with a more well known Shakespearean play that is being done in original text. Her biggest task was to be clear about how the two productions were different.

Almost all Shakespearean plays that are performed are edited due to length. Most of them are originally between three and four hours long. What is interesting is that this is never made clear when marketing the show. A theater never says they are doing an “adaptation” of Shakespeare’s play; they just list it as is. With OST’s production of *Pericles*, they wanted to make it clear that what people were seeing was a translation *and* an adaptation. On every billboard, poster, and advertisement, people saw that OST was doing *The Adventures of Pericles*, a new modern verse translation by Ellen McLaughlin of the play by William Shakespeare. This obviously paid off as over 75% of *Pericles* audience members who took an online survey answered that they were aware the production they were seeing was a translation, as seen in Appendix B. Another avenue Melissa ventured down when trying to promote *Pericles* was to have the lead actor write

a blog of his experience on the project. The plan was to have a blog post every two weeks during the rehearsal and, at the time of the interview, Melissa mentioned that a national blog conversation website called HowlRound had asked him to do another series of blogs about the process. However, OST's blog lasted four posts and, after much digging, I could not find any blogs by the actor from *Pericles* on HowlRound. While the concept of expanding the experience to people around the world was fantastic, unfortunately it lost steam part way through. I would have loved to read a blog about the actor interacting with audience members after the show and finding out their opinions about the translation and whether it was necessary. But wondering is unnecessary, as, according to OST's survey, 93% of audience members believe the translation was a success.

When it was first announced that OST was working on the *Play on!* project and doing a translated *Pericles* in a press release in November 2015, the whole OST team was expecting some critical emails or letters or phone calls but was surprised to receive very little. Most of the constructive feedback was given via comments on OST and Jim Helsingner's Facebook profiles. The marketing team and Jim did their best to respond to the opinionated patrons and the cast reposted OST's blog about *Pericles* and as many news clippings as were created. Overall, it seems like there wasn't much pushback from the Orlando community, or the theatrical community, as OSF had when they first announced the project.

When producing a Shakespearean play, the marketing team must come up with an exciting way to advertise it. Since these productions have been produced for over 400 years, it can be a little stagnant. This translated production of *Pericles* allowed the

market team to exercise their creative skills and use the translation as a new angle on how to market it.

“And that’s what to me is exciting about this project ... the most exciting to me about this project is that it’s based on unknown quantity, and we say we do bold productions of Shakespeare. There’s nothing more bold than taking Shakespeare, flipping (it) on it’s head and saying, ‘Well, look at it...What else can we do?’ That could succeed or massively fall on its face and you don’t know. But you don’t know until you do it, right?”

Melissa went on to say that someone could take the exact same script that they used (same translated, adapted script) and do something completely different with it and it could fail; because every production is different. What is interesting about this statement is that I have seen Shakespeare’s *Measure For Measure* done in two different ways: one set in the West with much underscoring and one set in France in the 1800s. The one set in the West was the production that failed in my opinion. And it is evident from the survey that the audience members from *Pericles* believed overall it was a good production, giving it a 9.3/10.

At the time of my second interview with Melissa, OST’s other show in rep, *The Tempest*, was about to open. The team at OST predicted that presales for this show would be at 50%; they were at a staggering 85%. At the same time, *Pericles* was three weeks out and its presales were lower than expected and not doing as well as the lesser known show in rep the previous year (*Merry Wives of Windsor* vs. *To Kill a Mockingbird*). The market team’s strategy then became to push *The Tempest*, since it was selling better than they imagined, and giving the audience members an incentive: if

you liked *The Tempest*, come see *Pericles* and receive \$10 off the ticket price. This offer was included in an email sent a few days after audience members saw *The Tempest*. The click rate for the link that had the offer was at 40%; the national average click rate is 20%. Unfortunately, the data did not show whether tickets were bought after the link was activated. When comparing ticket sales, *The Tempest* did outshine *Pericles*: 6,898 to 4,129. Out of those 4,129 audience members, 63% (2,616) saw both *Pericles* and *The Tempest*. Unfortunately, it was not possible to determine with 100% accuracy how many people purchased tickets to *Pericles* and then bought tickets to *The Tempest*. Though it cannot be determined, one can still believe that people were not discouraged about seeing an original Shakespearean play after seeing a translated one. Or it can be viewed the other way around: one can think that people enjoyed the more well known play and decided to take a chance with a lesser known translated Shakespearean play with the notion that they might understand it better. What is interesting to compare between *The Tempest* and *Pericles* is, overall, the reviews were better for *Pericles*. They were two different shows, two different directors involved, two different concepts, yet same cast. It just goes to show: it is very hard to compare shows like these that, although they were being performed during the same time, there were many different variables involved.

Overall, Melissa was pleased with how *Pericles* was received. The team did their best to inform patrons that the show was a translated production (which is evident in the survey response in Appendix B), an overwhelming 93% of the survey takers believed the translation was a success, and more than half of the audience members from *Pericles* saw *The Tempest* as well.

HOW THE TRANSLATION WERE ACCEPTED

One funny story Taylor mentioned in his interview was that the playwright doing the translation of *The Tempest*, Kenneth Carpenter, received an email from someone after they had seen the first reading of the show. The person gave him feedback about the translation and at the end of the email, exclaimed that they couldn't believe Carpenter changed the famous epilogue from the show. Carpenter calmly wrote back: "I didn't change a single word of the epilogue." This showed that even concerned theater-goers, people who love Shakespeare, could not tell the difference between Shakespeare's own work and that of a translator. If one speculates for a minute, one could say that the person who sent the email was not remembering the speech exactly, but remembering what they felt at the time they first heard the speech. That memory of that feeling is what OSF is trying to create with these translations for everyone, so that everyone can enjoy Shakespeare's work just as much as the next person.

I had the pleasure of experiencing the translated *Pericles* at Orlando Shakespeare Theater after seeing the original the year before at Pennsylvania Shakespeare Festival. Without examining the original script before hand, I can honestly say there were only a few moments where I felt the words or phrases didn't fit properly in the scene. But while watching the show, I listened and watched the audience members. They were enthralled, they were attentive, they still appreciated the humor that the show provided. What I was happy to see was the acting company still kept the same beats and breaths throughout, and spoke with all the rhymes and meters that were present in the original. The best moment of the show was the conversation I had with my neighbor during intermission.

This lovely 70 year old woman told me that her high school teacher introduced her to Shakespeare and how she fell in love with him. She came to this production of *Pericles* worried that the translation would loose the meat/heart of Shakespeare's speeches. But at the end of the show, she told me she was happy with the result.

EXAMINING STATISTICS OF CITIES WHERE THE TRANSLATIONS HAVE BEEN PRODUCED

The community the Shakespeare Theater of NJ reaches out to includes audience members from Madison, Chatham, Morristown, Florham Park, and many other surrounding towns. The average demographics for these towns include a high percentage of high school graduate or higher (93.6%), and a high percentage of having a bachelor's degree or higher (62.9%) (American Factfinder 2011). When comparing these numbers to the demographics of Orlando in Florida, Salt Lake City in Utah, and Montgomery in Alabama (see appendix C), it is understandable to assume that the percentage of people who would benefit more from the translated works of Shakespeare would be these cities where the first three works have been produced. While the average percent of high school graduates in those NJ towns is only less than 10% higher than those in Orlando, Salt Lake City, and Montgomery, the percentage for having a bachelor's degree or higher in the NJ towns is double than that in those aforementioned towns. While having a degree does not make anyone more of a Shakespearean scholar than the next person, it does imply they have more of an understanding of Shakespearean phrases that are not common in the English language. One of the reasons *Play on!* was created was to reach audiences that have limited access to Shakespeare. On Oregon Shakespeare Festival's website (when talking about *Play on!*), it says:

“We also hope to help make Shakespeare more accessible and inclusive, especially to audiences who have little to no experience with early modern English. There are many strands to OSF's outreach efforts, but we do feel excited

about the opportunity to provide a new avenue for a wide variety of audience members to engage with these profound stories” (OSF).

It will only be after all the translations have been produced to see whether the cities that had more success are similar in demographics to Orlando, Salt Lake City, and Montgomery. If that is the case, theater companies in the future will be able to determine, based on demographics, if the translations will garner successful productions.

CONCLUSION

After studying the *Play on!* program and listening to many people involved in the process, I have come to some conclusions. The first one is that this is a study that must be observed for many more years to come. The program is still in its early stages, with only a few theaters producing a handful of the translated plays. It seems to me that the controversy of the whole matter has died down tremendously since it was first announced. I blame technology for how blown up the issue became when OSF released a press release back in 2015. Before Facebook and the Internet, announcing a program like this would have made it into a few national newspapers and many art community newsletters. It would have garnered some positive and critical responses but nothing compared to the many months of attacking OSF received. It would have been acknowledged and accepted eventually as a program to help educate people from all walks of life. But because of the initial response, I feel the program directors have much work ahead of them to prove what they set out to do.

In terms of marketing a translated Shakespearean production, I feel OST went about it the right way. They never hid the concept of translation; in fact they highlighted it by changing the name of the production, as to not confuse it with the original *Pericles*. They mentioned the translation whenever they could: press releases, pre show announcements, their website, video interviews with the cast, Youtube, Facebook, etc. OST went about it as if they were catering to the group that is nervous around Shakespeare, not to his fan base. In fact, that could be the reason *The Tempest* did better than expected: more true Shakespearean fans chose that show over *Pericles*. Either way

you look at it, OST came out on top: *The Tempest* sold well and they were able to (hopefully) introduce more people to a lesser intimidating Shakespearean production.

As Jim had mentioned in his interview, Shakespeare will always be produced. More often than not, his original shows (though cut down for length) will be the ones people will remember. When it comes to the die-hard fans of Shakespeare, who knows if they will ever come around and see a production (unless they are tricked by marketing.) And even then, like in Taylor's story about the epilogue in *The Tempest*, will they even remember all of what the original text was?

Though, like STNJ, there are many theaters that I am sure would not touch these translations with a ten foot pole. And that is their choice. But for other theaters around the country (and around the world), these translations could help a new generation become interested in Shakespeare in a way that has never been explored. It is an in between step between the likes of *No Fear Shakespeare* and Shakespeare himself. As I have mentioned before, I feel it is still too early in the life of the project to see A). whether the translations will ever surpass Shakespeare, B). the best and most constructive marketing strategy for these plays, and C). how to entice all of the three groups to enjoy the translations via marketing.

APPENDIX A: COMPARING OREGON SHAKESPEARE FESTIVAL'S PAST TWO SEASONS

	<u>2014-2015 season</u>	<u>2015-2016 season</u>
Attendance:	390,387	397,304
Capacity:	87%	86%
Ticket revenue:	\$21 million	\$22 million
Performances:	786	807 (added performances due to strong patron demand for two productions)
Student attendance:	60,000	65,000
Tickets processed for educational events:	23,000	24,000
Revenue from educational events:	\$400,000	\$450,000

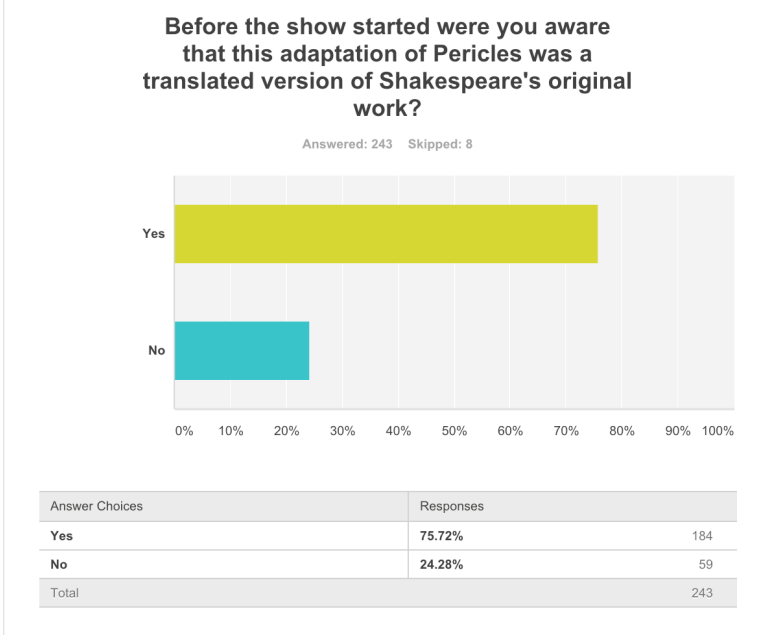
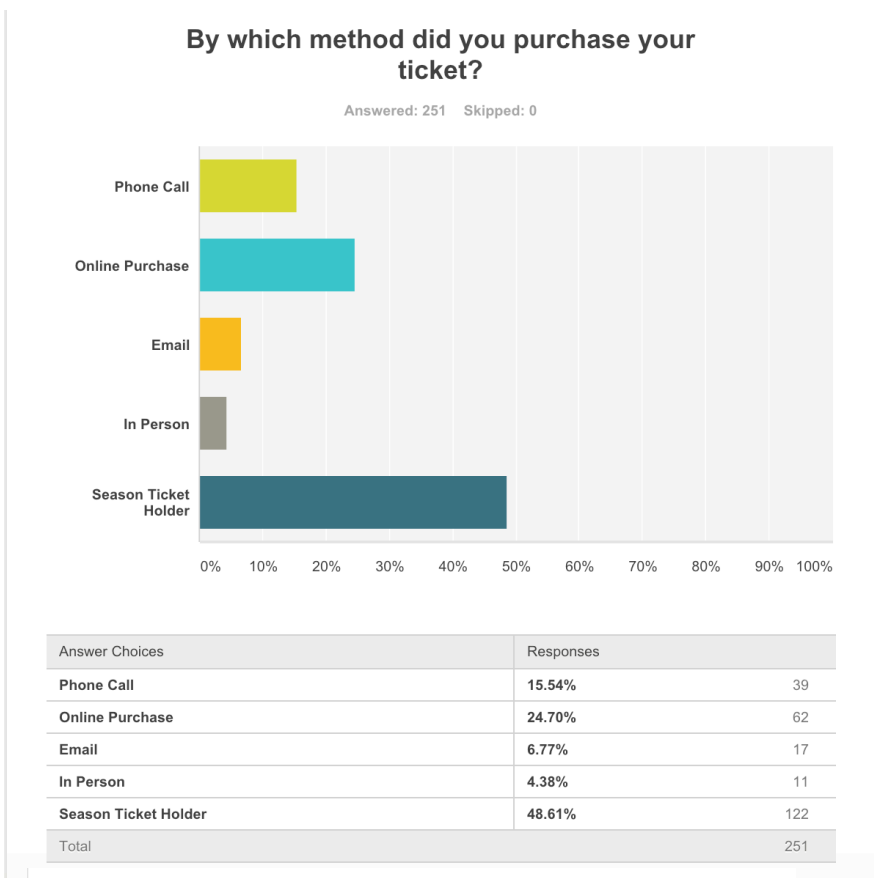
(Wallace, 2015/2016)

Comparing OSF's last two seasons and knowing that the project *Play On* was announced between the two, it shows the season after *Play on!* was announced did better in every category except capacity (but they did increase performances so that can be expected). It also shows that their community stood by them during all the critical attacks from across the country. The project and the controversy it created did not hurt them in any way.

APPENDIX B: SURVEY REPSONSES TO *PERICLES*

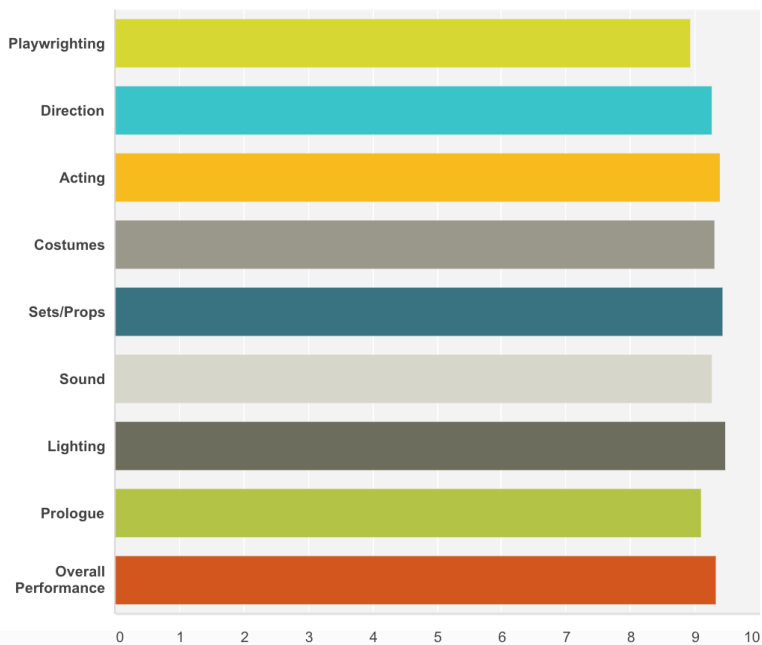
Below are the responses to the survey given after audience members saw *Pericles*.

- 4,129 people saw the show, 251 took the survey.
- This survey represents 6.1% of the show's audience



Please rate your experience of the performance you attended, with 1 being the lowest (Very Poor) and 10 be the highest score (Excellent).

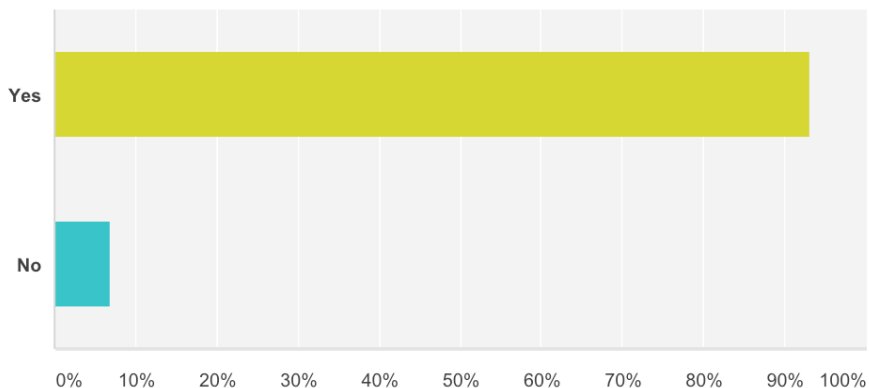
Answered: 243 Skipped: 8



	1 (Very Poor)	2	3	4	5	6	7	8	9	10 (Excellent)	Total	Weighted Average
Playwrighting	0.41% 1	1.24% 3	0.00% 0	2.07% 5	4.56% 11	2.49% 6	4.15% 10	10.79% 26	12.86% 31	61.41% 148	241	8.94
Direction	0.00% 0	0.00% 0	0.00% 0	0.84% 2	4.60% 11	2.09% 5	3.35% 8	8.37% 20	11.30% 27	69.46% 166	239	9.26
Acting	0.00% 0	0.00% 0	0.00% 0	0.41% 1	4.13% 10	1.24% 3	2.48% 6	7.85% 19	9.92% 24	73.97% 179	242	9.39
Costumes	0.00% 0	0.00% 0	0.83% 2	0.00% 0	4.13% 10	1.65% 4	2.07% 5	8.26% 20	13.64% 33	69.42% 168	242	9.31
Sets/Props	0.00% 0	0.00% 0	0.00% 0	0.00% 0	3.32% 8	2.07% 5	0.41% 1	9.54% 23	11.20% 27	73.44% 177	241	9.44
Sound	0.00% 0	0.00% 0	0.82% 2	1.23% 3	2.47% 6	3.29% 8	1.23% 3	7.82% 19	15.64% 38	67.49% 164	243	9.26
Lighting	0.00% 0	0.00% 0	0.00% 0	0.00% 0	3.31% 8	2.07% 5	0.83% 2	7.02% 17	11.57% 28	75.21% 182	242	9.47
Prologue	0.00% 0	0.00% 0	0.43% 1	1.29% 3	6.03% 14	2.59% 6	3.45% 8	8.62% 20	11.21% 26	66.38% 154	232	9.10
Overall Performance	0.00% 0	0.41% 1	0.41% 1	0.41% 1	3.73% 9	1.66% 4	1.24% 3	7.05% 17	14.52% 35	70.54% 170	241	9.34

Do you feel that the modern verse translation of Pericles was successful?

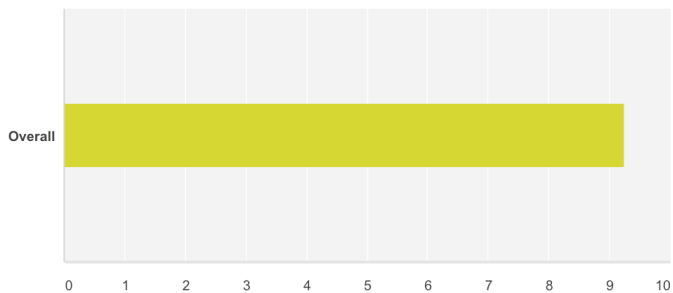
Answered: 245 Skipped: 6



Answer Choices	Responses
Yes	93.06% 228
No	6.94% 17
Total	245

On a scale of 1 to 10, how likely are you to recommend this production to friends?

Answered: 244 Skipped: 7



	1 - Will Not Recommend	2	3	4	5	6	7	8	9	10 - Very Likely	Total	Weighted Average
Overall	0.82% 2	0.41% 1	0.41% 1	0.82% 2	2.87% 7	2.87% 7	3.28% 8	6.97% 17	7.38% 18	74.18% 181	244	9.25

APPENDIX C: DEMOGRAPHICS

Demographics for Orlando, FL

Subject	Orlando city, Florida											
	Total		Percent		Males		Percent Males		Females		Percent Females	
	Estimate	Margin of Error	Estimate	Margin of Error	Estimate	Margin of Error	Estimate	Margin of Error	Estimate	Margin of Error	Estimate	Margin of Error
Population 18 to 24 years	27,780	+/-1,580	(X)	(X)	13,649	+/-1,072	(X)	(X)	14,131	+/-1,080	(X)	(X)
Less than high school graduate	4,065	+/-482	14.6%	+/-1.8	1,918	+/-351	14.1%	+/-2.5	2,147	+/-413	15.2%	+/-2.6
High school graduate (includes equivalency)	7,723	+/-879	27.8%	+/-2.8	4,892	+/-653	35.8%	+/-3.9	2,831	+/-506	20.0%	+/-3.5
Some college or associate's degree	12,150	+/-1,295	43.7%	+/-3.3	5,322	+/-786	39.0%	+/-4.5	6,828	+/-876	48.3%	+/-4.1
Bachelor's degree or higher	3,842	+/-532	13.8%	+/-1.9	1,517	+/-401	11.1%	+/-2.8	2,325	+/-379	16.5%	+/-2.6
Population 25 years and over	172,794	+/-1,615	(X)	(X)	81,050	+/-1,462	(X)	(X)	91,744	+/-1,359	(X)	(X)
Less than 9th grade	6,938	+/-882	4.0%	+/-0.5	3,515	+/-622	4.3%	+/-0.8	3,423	+/-504	3.7%	+/-0.5
9th to 12th grade, no diploma	11,287	+/-949	6.5%	+/-0.5	5,344	+/-695	6.6%	+/-0.9	5,943	+/-575	6.5%	+/-0.6
High school graduate (includes equivalency)	42,799	+/-1,582	24.8%	+/-0.9	20,722	+/-1,121	25.6%	+/-1.2	22,077	+/-1,075	24.1%	+/-1.1
Some college, no degree	33,941	+/-1,274	19.6%	+/-0.7	15,191	+/-972	18.7%	+/-1.2	18,750	+/-945	20.4%	+/-1.0
Associate's degree	18,692	+/-1,298	10.8%	+/-0.7	8,680	+/-791	10.7%	+/-1.0	10,012	+/-842	10.9%	+/-0.9
Bachelor's degree	39,341	+/-1,550	22.8%	+/-0.9	18,430	+/-987	22.7%	+/-1.2	20,911	+/-1,137	22.8%	+/-1.1
Graduate or professional degree	19,796	+/-1,137	11.5%	+/-0.6	9,168	+/-764	11.3%	+/-0.9	10,628	+/-771	11.6%	+/-0.8
Percent high school graduate or higher	(X)	(X)	89.5%	+/-0.8	(X)	(X)	89.1%	+/-1.1	(X)	(X)	89.8%	+/-0.8
Percent bachelor's degree or higher	(X)	(X)	34.2%	+/-1.1	(X)	(X)	34.1%	+/-1.4	(X)	(X)	34.4%	+/-1.2

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Demographics for Salt Lake City, UT

Subject	Salt Lake City city, Utah											
	Total		Percent		Males		Percent Males		Females		Percent Females	
	Estimate	Margin of Error	Estimate	Margin of Error	Estimate	Margin of Error	Estimate	Margin of Error	Estimate	Margin of Error	Estimate	Margin of Error
Population 18 to 24 years	25,710	+/-1,333	(X)	(X)	13,483	+/-823	(X)	(X)	12,227	+/-827	(X)	(X)
Less than high school graduate	2,505	+/-396	9.7%	+/-1.5	1,427	+/-351	10.6%	+/-2.6	1,078	+/-210	8.8%	+/-1.7
High school graduate (includes equivalency)	6,067	+/-650	23.6%	+/-2.2	3,519	+/-509	26.1%	+/-3.1	2,548	+/-360	20.8%	+/-2.7
Some college or associate's degree	13,425	+/-1,032	52.2%	+/-2.5	6,999	+/-647	51.9%	+/-3.6	6,426	+/-656	52.6%	+/-3.2
Bachelor's degree or higher	3,713	+/-454	14.4%	+/-1.8	1,538	+/-292	11.4%	+/-2.2	2,175	+/-325	17.8%	+/-2.6
Population 25 years and over	123,842	+/-1,298	(X)	(X)	63,445	+/-1,055	(X)	(X)	60,397	+/-977	(X)	(X)
Less than 9th grade	7,510	+/-852	6.1%	+/-0.7	3,601	+/-505	5.7%	+/-0.8	3,909	+/-539	6.5%	+/-0.9
9th to 12th grade, no diploma	8,138	+/-642	6.6%	+/-0.5	4,129	+/-466	6.5%	+/-0.7	4,009	+/-440	6.6%	+/-0.7
High school graduate (includes equivalency)	21,609	+/-1,043	17.4%	+/-0.8	11,355	+/-774	17.9%	+/-1.2	10,254	+/-690	17.0%	+/-1.1
Some college, no degree	24,766	+/-1,038	20.0%	+/-0.8	12,964	+/-629	20.4%	+/-1.0	11,802	+/-719	19.5%	+/-1.2
Associate's degree	8,416	+/-589	6.8%	+/-0.5	4,060	+/-383	6.4%	+/-0.6	4,356	+/-475	7.2%	+/-0.8
Bachelor's degree	30,460	+/-1,112	24.6%	+/-0.8	15,133	+/-880	23.9%	+/-1.3	15,327	+/-633	25.4%	+/-0.9
Graduate or professional degree	22,943	+/-842	18.5%	+/-0.6	12,203	+/-617	19.2%	+/-0.9	10,740	+/-549	17.8%	+/-0.9
Percent high school graduate or higher	(X)	(X)	87.4%	+/-0.7	(X)	(X)	87.8%	+/-0.9	(X)	(X)	86.9%	+/-0.8
Percent bachelor's degree or higher	(X)	(X)	43.1%	+/-1.1	(X)	(X)	43.1%	+/-1.5	(X)	(X)	43.2%	+/-1.2

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Demographics for Montgomery, AL:

Subject	Montgomery County, Alabama											
	Total		Percent		Males		Percent Males		Females		Percent Females	
	Estimate	Margin of Error	Estimate	Margin of Error	Estimate	Margin of Error	Estimate	Margin of Error	Estimate	Margin of Error	Estimate	Margin of Error
Population 18 to 24 years	25,168	+/-85	(X)	(X)	12,567	+/-82	(X)	(X)	12,601	+/-26	(X)	(X)
Less than high school graduate	4,997	+/-480	19.9%	+/-1.9	3,009	+/-382	23.9%	+/-3.0	1,988	+/-315	15.8%	+/-2.5
High school graduate (includes equivalency)	7,743	+/-630	30.8%	+/-2.5	4,073	+/-414	32.4%	+/-3.3	3,670	+/-465	29.1%	+/-3.7
Some college or associate's degree	10,239	+/-799	40.7%	+/-3.2	4,786	+/-581	38.1%	+/-4.6	5,453	+/-497	43.3%	+/-3.9
Bachelor's degree or higher	2,189	+/-470	8.7%	+/-1.9	699	+/-193	5.6%	+/-1.5	1,490	+/-410	11.8%	+/-3.3
Population 25 years and over	147,536	+/-86	(X)	(X)	67,600	+/-90	(X)	(X)	79,936	+/-46	(X)	(X)
Less than 9th grade	7,224	+/-563	4.9%	+/-0.4	3,585	+/-393	5.3%	+/-0.6	3,639	+/-420	4.6%	+/-0.5
9th to 12th grade, no diploma	14,380	+/-872	9.7%	+/-0.6	7,099	+/-569	10.5%	+/-0.8	7,281	+/-547	9.1%	+/-0.7
High school graduate (includes equivalency)	38,393	+/-1,302	26.0%	+/-0.9	17,937	+/-869	26.5%	+/-1.3	20,456	+/-815	25.6%	+/-1.0
Some college, no degree	32,077	+/-1,194	21.7%	+/-0.8	14,131	+/-746	20.9%	+/-1.1	17,946	+/-820	22.5%	+/-1.0
Associate's degree	9,556	+/-729	6.5%	+/-0.5	4,020	+/-443	5.9%	+/-0.7	5,536	+/-500	6.9%	+/-0.6
Bachelor's degree	28,400	+/-1,104	19.2%	+/-0.7	12,438	+/-685	18.4%	+/-1.0	15,962	+/-766	20.0%	+/-1.0
Graduate or professional degree	17,506	+/-887	11.9%	+/-0.6	8,390	+/-552	12.4%	+/-0.8	9,116	+/-646	11.4%	+/-0.8
Percent high school graduate or higher	(X)	(X)	85.4%	+/-0.7	(X)	(X)	84.2%	+/-0.9	(X)	(X)	86.3%	+/-0.8
Percent bachelor's degree or higher	(X)	(X)	31.1%	+/-0.9	(X)	(X)	30.8%	+/-1.1	(X)	(X)	31.4%	+/-1.2

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APPENDIX D: QUESTIONS FOR INTERVIEWS

The following are the interview questions I had for each of my interviewees. During the interviews, talking about certain aspects sparked more questions on the spot and so are not included in this initial questions list that I created.

Bonnie Monte:

1. What translation that you have done has been the hardest?
 - a. Why was that?
2. When working on a translation, what rules do you try to follow?
3. Do you feel that with any Shakespearean production you direct that you are “translating” it, depending on what edition you use and if you cut or edit it?
 - a. How so?
4. What are your feelings about Oregon Shakespeare Festival’s program, *Play on!*?
5. Why do you feel this program is getting so much attention when there have been plenty of other playwrights that have been translated before with not as much opposition?
6. I read an interview you did with TCG and I found this quote: *“Buried within those complex images are archetypal, iconic symbols that speak to us....All the inspiration you need to create the visual landscapes for the plays—the worlds of the plays—are in those images. Here we tend to lean toward creating metaphorical kinds of worlds in which these plays can reside, inspired by the imagery in the text.”* How do you think the playwrights will be able to keep the images Shakespeare has created when they are translating him?
7. If you were to produce one of these translated productions, how would you define success?

Taylor Bailey:

1. What is your involvement in the program, *Play on!*?
2. What was the reason for creating the program?
3. Why was the program necessary for the world we live in now?
4. How have OSF subscribers reacted to this new program?
5. Are any of them looking forward to these productions (if you include them in your upcoming seasons) more so than Shakespeare's original work?
6. What are the expectations of how this works are marketed?
7. How much emphasis do you believe will be put on the fact that the production has been "edited" by someone other than Shakespeare?

Jim Helsing:

1. What differences have you noticed between rehearsing a “translated” Shakespearean play and one of his original works?
 - a. Are you required to not change anything?
 - b. Since the playwright is still alive, how have you included her in discussions during rehearsals?
 - c. Do you feel that any Shakespearean production you do, you are “translating” it since you cut or edit and depending on what edition you work from?
2. Remembering the background work our actors did in the first few rehearsals of *Hamlet* and *All's Well That Ends Well* in 2009, did you find you had to do the same amount when working with Ellen McLaughlin's version of *Pericles*?
3. What obstacles have you run into because the work is a different version?
4. What reactions (if any) have you gotten from your subscribers?
5. Has there been more response from people interested in the production than if you continued with the plan of producing Shakespeare's *Pericles*?

Melissa Mason:

1. How has marketing for McLaughlin's *Pericles* been different than *The Tempest*?
2. Do you believe there should be a good amount of emphasis on the fact that it is a translated production?
3. How have the reactions from subscribers been about the new production the rep?
4. Has there been an increase of pre-order sales for this production than what was imagined?
5. What kind of questions will your after show survey include now that there is a translated play in rep alongside a original Shakespearean play?

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