

THE TEMPEST

WILLIAM SHAKESPEARE



20/21
season

LANTERN
THEATER
COMPANY

STREAMING ON DEMAND MAY 4 – 30, 2021

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Ruby Wolf as Miranda and Peter DeLaurier as Prospero in *The Tempest*. All Lantern production photos by Mark Garvin.



Bi Jean Ngo as Ariel

LANTERN THEATER COMPANY

Charles McMahon
ARTISTIC DIRECTOR

Stacy Maria Dutton
EXECUTIVE DIRECTOR

presents

THE TEMPEST

William Shakespeare

Lance Kniskern
SCENIC DESIGNER

Natalia de la Torre
COSTUME DESIGNER

Shon Causer
LIGHTING DESIGNER

Michael Kiley
SOUND DESIGNER
& COMPOSER

Ben Grinberg
MOVEMENT DIRECTOR

Adam Phelan
ASSISTANT DIRECTOR

Rebecca Smith*
STAGE MANAGER

DIRECTED BY
Charles McMahon

SPECIAL THANKS



The Tempest is part of Plays from the Lantern Archives, a new series celebrating some of the finest productions from recent Lantern seasons, brought vividly back to life on screen. This performance was professionally filmed with a live audience in April 2018.

*Member of Actors' Equity Association, the Union of Professional Actors and Stage Managers in the U.S.

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A TEMPEST TIMELINE: 1519 – 1611

1519 – 1522

Magellan's expedition completes the first circumnavigation of the earth in a single voyage.

1522 – 1577

Dozens of expeditions to the New World are made, primarily from Spain and Portugal.

1564

William Shakespeare is born in Stratford-upon-Avon.

1577 – 1580

Francis Drake is the first British sailor to circumnavigate the globe, attacking Spanish ships and towns during his explorations. Queen Elizabeth later knights him on the deck of his ship.

1582 – 1585

Shakespeare marries Anne Hathaway in Stratford. They have three children.

1583

Humphrey Gilbert claims Newfoundland for Britain, its first possession in the New World.

1585 – 1590

Sir Walter Raleigh establishes a British colony at Roanoke Island in North Carolina. The colony fails, and the colonists disappear.

1589

Richard Hakluyt publishes *The Principal Navigations, Voyages and Discoveries of the English Nation*, which convinces the British people that they can and should explore the world like other nations.

1590

Shakespeare's twenty-year playwriting career begins.

1607

The colony at Jamestown, Virginia is established and eventually becomes the first successful British colony in the New World.

1609

Sea Venture wrecks, as described on the next page.

1610 – 1611

Shakespeare writes *The Tempest*, the final play he writes on his own.

The Wreck of the *Sea Venture*

Unlike many of Shakespeare's plays, *The Tempest* is an invention of his own and not based on an existing story from literature or history. However, the play was inspired by its time and the news of the day, born from the spirit of exploration gripping England at the beginning of the 17th century and by a very real wreck fascinating London at the time.

Britain established its first successful colony in the New World at Jamestown, Virginia in 1607. The colony struggled, however, and was reliant upon shipments of supplies from England. In 1609, a fleet of nine English ships set sail for Virginia, led by its flagship: the *Sea Venture*. The convoy carried supplies, livestock, and new colonists who were inspired to resettle in the New World by promises of adventure and excitement. On the way across the Atlantic, the convoy encountered a hurricane, fighting through 30-foot waves. One ship sank, seven made it to Jamestown, and those on the *Sea Venture* got more adventure than they bargained for: after three days, the captain chose to run the ship aground on an uninhabited island in the Bermudas to avoid sinking in the middle of the Atlantic.

This daring choice meant that all 150 crew and passengers survived, finding themselves castaways on the uninhabited island, which was rumored to be

A map of Bermuda by Admiral George Somers, who commanded the *Sea Venture*, and Bermuda's coat of arms, featuring the wreck of the *Sea Venture*



populated by evil spirits. Rather than finding an island full of Ariels and Calibans, though, the castaways found pleasant weather, no dangerous wildlife, and an abundance of food to add to the ship's supplies. They lived well on the island for ten months while building new boats out of materials salvaged from the *Sea Venture*, unaware that their time on the island was much more enjoyable than life in the starving, demoralized Jamestown. Life on Bermuda was so pleasant, in fact, that when the two refashioned boats were ready, there was a small mutiny of people who did not want to leave.

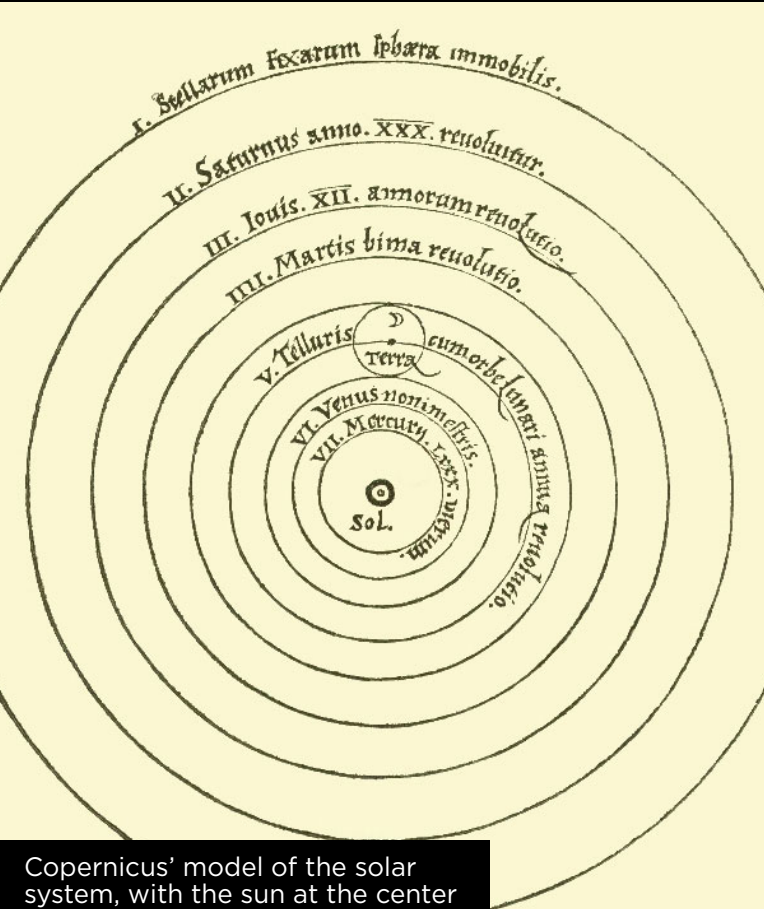
Accounts of the wreck and life in Bermuda spread quickly once the colonists arrived at Jamestown. The most famous and vivid was by William Strachey. His account of the terrifying storm and life as a castaway reached London in 1610, the same year Shakespeare wrote *The Tempest*. Though the island of the play is located somewhere in the Mediterranean Sea, echoes of the Bermuda wreck are heard throughout. Strachey's influence on Shakespeare is present in the details of the storm and in verbal parallels between the two texts. There is also a philosophical influence: Strachey discusses both the "diverse mutinies" on the island and in Jamestown, and the deliverance the island provided its castaways. He also explores our very natures and whether extreme circumstances can change them. Shakespeare weaves these strands throughout his tale of magic, power, and forgiveness.

The Renaissance

Though our production of *The Tempest* is set in its own time, the play is thoroughly informed by the time in which it was written: the Renaissance, which was ending throughout Europe but hitting its stride in England.

The spirit of exploration seizing Britain and leading to its fledgling colonial empire was fed by the explosion of creativity and knowledge that was the hallmark of the Renaissance. From about the mid-14th through mid-17th centuries, the European Renaissance brought about a flood of creativity, language, science, and exploration. It began in Italy around 1350, reached most of the rest of Europe by 1450, and ended around 1620 – just 10 years after *The Tempest* was written.

The Renaissance can be characterized by the rise of humanism, a belief that was especially interested in the fields of rhetoric, poetry, history, grammar, and moral philosophy. Humanists were as interested in these fields as they were in the desire to learn about them, and the willingness to constantly learn and explore was central to Renaissance thought. In addition to pushing toward the new, the Renaissance



Copernicus' model of the solar system, with the sun at the center

also reached backwards toward the past, believing that the ancient Romans and Greeks were the best models and guides for how to learn and live.

The Renaissance's emphasis on discovery and learning led to a huge number of advancements culturally, linguistically, and scientifically. Because the search for knowledge was so central to the time, scientific beliefs were reevaluated and new understandings of topics such as the body and the structure of the solar system were presented. With the invention of the printing press and the resulting spread of the printed word and literacy, grammar and spelling in written language was standardized. And more mystical fields like astrology and alchemy were taught alongside astronomy and chemistry in the universities that spread wildly during the time.

Many of these values can be seen in *The Tempest*, whether in Prospero's love of learning and magic, Ferdinand's courage and loyalty alongside his willingness to try new experiences, or Miranda's wonder and excitement at the world opening up before her. These Italian characters would have been well-versed in Renaissance beliefs, as the period was nearly 250 years old by the time the play was written. Shakespeare, though, was relatively new to these beliefs as the Renaissance did not reach England until well into the 16th century. Shakespeare was writing at the height of the English Renaissance, while it was declining in the rest of Europe.

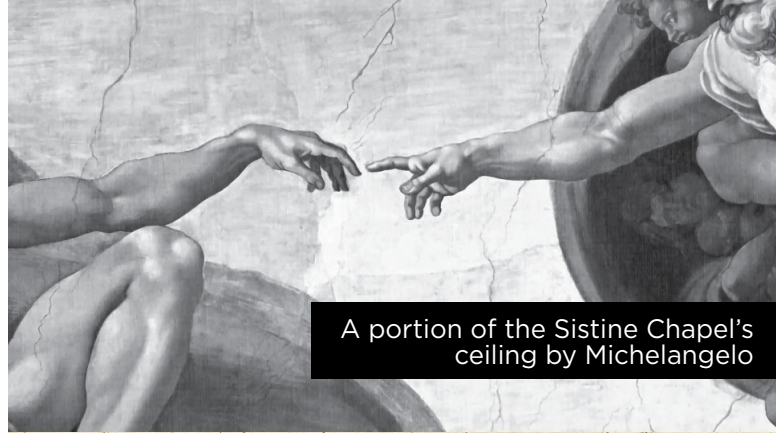


The School of Athens by Raphael (1509-11)

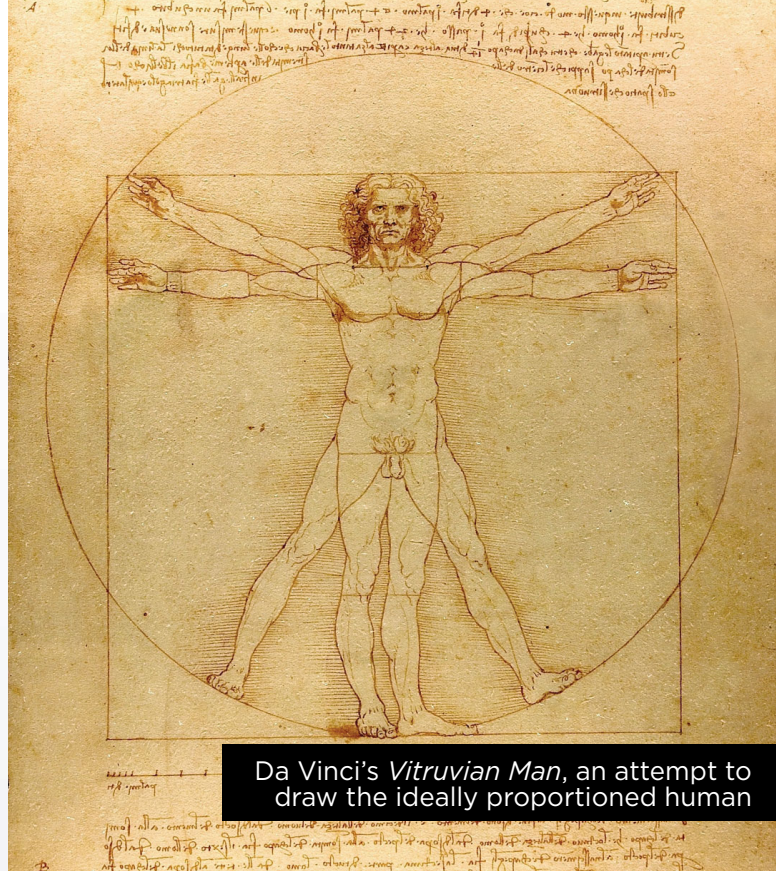
Shakespeare's Romances

The Tempest is one of just a few Shakespeare plays characterized as “romances.” Neither comedy nor tragedy, the romances might be best described as plays that begin as tragedies, but end in forgiveness rather than in death. The romances – *Pericles*, *Cymbeline*, *The Winter’s Tale*, and *The Tempest* – were the last four plays Shakespeare wrote on his own, and all four were written within a three-year period. They are characterized by magic, the reunion of family members thought lost, and often a father-daughter relationship in which the daughter motivates the father to become a better, more forgiving version of himself. As *The Tempest* was Shakespeare’s last solo play, it may be seen as a farewell to his career, one in which conjuring magic – or drama – can be a means of making what is broken whole again.

—Meghan Winch



A portion of the Sistine Chapel's ceiling by Michelangelo



Da Vinci's *Vitruvian Man*, an attempt to draw the ideally proportioned human

Dave Johnson as Trinculo

DELVE INTO *THE TEMPEST* WITH LANTERN SEARCHLIGHT!

Explore the history of British exploration, Shakespeare's transition from the Middle Ages to the Renaissance, *The Tempest* as early sci-fi, the *Sea Venture* wreck that likely inspired the play, behind-the-scenes interviews with the artists, and more.

lanterntheater.org/searchlight

One of the joys of working on the plays of William Shakespeare is exploring the variations through which he plays upon his favorite themes. It's as though he is working out the permutations for all possible outcomes from the scenarios that fascinate him.

In *The Tempest*, an aging man of great power and responsibility retires from active engagement in the day-to-day responsibilities of his office to spend time on more agreeable pursuits. Perhaps he is driven to do so by grief over the loss of his wife, perhaps by exhaustion from the heavy burdens of his position. In any case, he leaves the regular affairs of state in the hands of a trusted relative with perfect confidence that both he and the state will be safe. The decision leads to disaster for him and his beloved daughter. A storm is unleashed on the world that mirrors the disquiet in his mind, forcing the characters in the heart of the action to reveal their true natures. All of the above could describe *King Lear* as well as *The Tempest*, but the resulting stories could not be more different. In *Lear*, a world is destroyed by greed and war while in *The Tempest* the world is redeemed by forgiveness and new love. In *Lear*, the innocent are sacrificed to blind greed and ambition; in *The Tempest*, they inherit the earth.

What was driving the playwright when he created these works, years apart? One an epic and heartbreaking tragedy, the other an enchanting fairytale. One the failure of a man to know himself, the other a spectacularly successful struggle to learn and master the two sides of his own nature – here embodied by a being of Earth and Water and a spirit of Air and Fire. Both Lear and Prospero fail as rulers, allowing their states to be usurped by depraved and irresponsible forces who place their own appetites and impulses ahead of the health of the body politic. Both are enraged and aggrieved, betrayed by their most trusted relatives. But along the way they make different choices. One becomes drunk on emotion and his path takes him into madness; the other finds his purpose. One is utterly unmoored, and the other anchored by love for his daughter.

I am always moved by the story of Prospero. By the time he achieves his self-mastery, his age requires great effort to hold his body and spirit together and to keep them yoked to his purposes. But where Lear understands his daughter too late and fails her, Prospero endures and succeeds for her.

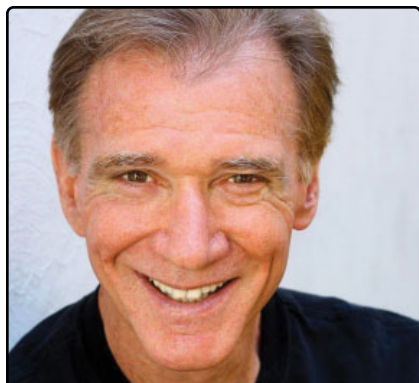
All drama is struggle between opposing principles. But in this world, here and now, I am happy to be telling a story of mercy over vengeance, love over anger.

—Charles McMahon

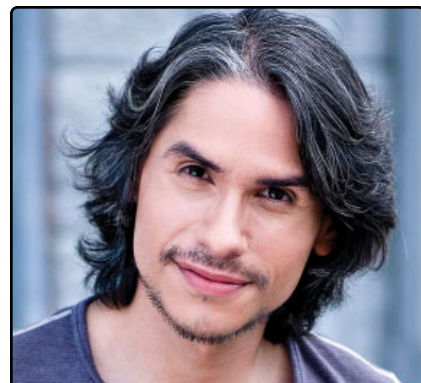
WHO'S WHO 10



Chris Anthony
Ferdinand



Peter DeLaurier*
Prospero



J Hernandez*
Antonio / Caliban



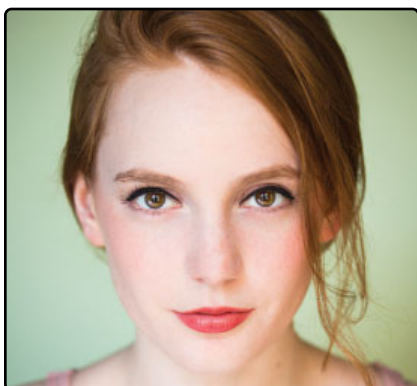
Dave Johnson*
Sebastian / Trinculo



John Lopes
Alonso



Bi Jean Ngo*
Ariel



Ruby Wolf*
Miranda



Frank X*
Gonzalo / Stephano

Setting

On and around an enchanted island

This performance was professionally filmed with a live theater audience in April 2018.

The performance will include one 10-second intermission, but you may pause at your convenience.

CHRIS ANTHONY (Ferdinand) Previous Lantern shows include *Measure for Measure*, *The Heir Apparent*, *Don't Dress for Dinner*, *Coriolanus*, *As You Like It*, and *Photograph 51*. He has been featured at the Provincetown Tennessee Williams Theater Festival with DieCast Theatre and locally with EgoPo Classic Theater, Commonwealth Classic Theatre Company, Flashpoint Theatre Company, New City Stage Company, and Philadelphia Shakespeare Theatre. Commercial and film credits include *Slow Learners*, *Zeroes*, and the *Animal Planet Puppy Bowl*. Chris currently resides in IL where he is an MFA acting candidate at NIU. BA in theater from IUP.

PETER DELAURIER (Prospero) started as an acting apprentice at Missouri Repertory Theatre in the spring of 1968. He has earned his living in professional theater for the last 53 years. He is very thankful that this production of *The Tempest* is being revived online in this pandemic year. At the Lantern, he has played in *Underneath the Lintel* (twice), *Skylight*, *QED* (twice), *Uncle Vanya*, *Emma*, *Heroes*, *The Train Driver*, and *An Iliad*; and directed *Sizwe Bansi Is Dead*, *The Island*, *Vigil*, *36 Views*, *Red Velvet*, *Hapgood*, and this season's streaming production of *Molly Sweeney*. Peter is a long-time member of the resident ensemble at People's Light. He has worked at many of Philadelphia's regional theaters and acted and directed at theaters around the country – serving as artistic director of New Stage Theatre in Jackson, MS. He has won and lost Barrymore Awards in all non-musical acting categories. He played Off-Off and Off-Broadway and toured the country in the original, Tony Award-winning production of *Equus*. He is a published (and Barrymore nominated) playwright and, with his late wife Ceal Phelan, a co-founder of the Delaware Theatre Company.

J HERNANDEZ (Antonio / Caliban), a multiple Barrymore/Haas Award-nominated actor, is based out of Germantown and is just getting off of *Days of Re-Creation* with Philadelphia Theatre Company, *Macbeth/Midsummer* with Lantern Theater Company, and *Rosmersholm/Danton's Death* with Quintessence Theatre this past year, all virtually. He's hoping to be back on stage in 21/22 with Shakespeare in Clark Park and InterAct Theatre Company. Other companies he's worked with in this region include Arden Theatre Company, Delaware Shakespeare, Philadelphia Artists' Collective, Commonwealth Classic, Tiny Dynamite, Hedgerow Theatre, and Philadelphia Shakespeare Theatre. Many thanks to Stacy, Charles, and everyone at Lantern. Siempre resistir.

DAVE JOHNSON (Sebastian / Trinculo) is always thrilled to come home to the Lantern. Philadelphia credits include *Shipwrecked!* (Walnut Street Theatre); *Hetty Feather* and *The Explorers Club* at Delaware Theatre Company; *Sideways Stories from Wayside School* and *The Cat in the Hat* (Arden Theatre Company); *The Hound of the Baskervilles*, *The Liar*, and *The Taming of the Shrew* (Lantern Theater Company); and *Microcrisis* (InterAct Theatre Company). Love to my girls Geneviève, Scarlett, and Margaux.

JOHN LOPES (Alonso) is thrilled to be back at the Lantern, where he was last seen as Rev. Samuel Gardner in *Mrs. Warren's Profession*. He was also in two recent Philadelphia Artists' Collective productions of *White Devil* (Duke of Florence) and *All's Well That Ends Well* (King of France). He was also in Hedgerow Theatre's production of *Uncle Vanya* (Serebryakov). He is currently an adjunct at Temple University.

BI JEAN NGO (Ariel) is an actress, director, and educator. She works predominantly in Philadelphia and its surrounding region and has appeared onstage at InterAct Theatre Company, Theatre Exile, Azuka Theatre, Arden Theatre Company, Walnut Street Theatre, 1812 Productions, Theatre Horizon, Delaware Shakespeare, Shakespeare in Clark Park, and more. Bi is also an associate artist at Delaware Shakespeare, an associate artist at 1812 Productions, and a guest lecturer at Bryn Mawr College. She holds an MFA from The Actors' Studio Drama School at New School University and a Bachelor of Science in film and television from Boston University. She additionally trained at Dell'Arte International, The Suzuki Company of Toga, Shakespeare & Company, and The Workcenter of Jerzy Grotowski. She is a recipient of the Fox Foundation Fellowship Award administered through TCG and a recipient of the Philadelphia Emerging Artist Barrymore Award. Website: www.bijeanngo.com. Instagram: @bijeanngo

RUBY WOLF (Miranda) is glad to be making her digital return to the Lantern stage. A three-time Barrymore Award nominee, past Philadelphia theater credits include *Box Clever* (Inis Nua Theatre Company), *Pericles* (Delaware Shakespeare Festival), and the Lantern's productions of *The Heir Apparent* and *As You Like It*. She is the recipient of a BFA from NYU's Tisch School of the Arts and is currently based out of New York City. Film, television, and voiceover credits: *Tommy* (CBS), *Wolverine: The Lost Trail* (Marvel & Stitcher Studios), *Fragile.com* (exec. producer Lena Waithe), *The House of Nod Halloween Special*

(BabyTV). Additional theater credits: *The Goree All-Girl String Band* (New York Musical Festival), *Romeo & Juliet* (Lincoln Center Education / Psittacus Productions), *Two Gentlemen of Verona* (Shakespeare in the Square), *This Is Our Youth* (Wellfleet Harbor Actors Theater). Special thanks to Ted & Stevie for years of continued love and support. rubymwolf.com

FRANK X (Gonzalo / Stephano) was last seen as Marley's Ghost in *A Christmas Carol* at The McCarter Theatre. Mr. X is a Philadelphia-based actor who has appeared on stages around the country. Favorite roles have included Malvolio in *Twelfth Night* (Seattle Rep), Molina in *Kiss of the Spider Woman* and Sterling North in *Permanent Collection* (both at InterAct Theatre Company), David Gavin in *After Ashley* (Humana Festival, ATL), Hector in *The History Boys* (Arden Theatre Company), and the title role in *King Lear* and Sam in "*Master Harold*"... *and the boys* (both at Lantern Theater Company).

WILLIAM SHAKESPEARE (Playwright) (1564-1616) is widely considered to be the greatest writer in the English language. Shakespeare's plays and poems are known throughout the world, but his personal life remains a bit of a mystery. Aside from financial records that indicate his father's business as a leather merchant, there is relatively little known about Shakespeare's youth in Stratford-upon-Avon before he married Anne Hathaway in 1582. It is believed that he arrived in London around 1588 and established himself as an actor, playwright, and poet. By 1594, he was acting and writing for the Lord Chamberlain's Men, and later the King's Men, the most successful theater company in London. As part-owner, Shakespeare became not only a famous playwright but a successful businessman. He returned to Stratford to retire comfortably in 1611.

CHARLES MCMAHON (Director & Lantern Artistic Director) co-founded Lantern Theater Company in 1994 and serves as artistic director in addition to directing, acting, and writing for the company. He has directed all but one of the Lantern's annual Shakespeare productions, including recent productions of *Othello*, *Measure for Measure*, *The Tempest*, *Coriolanus*, and *As You Like It*. Other Lantern directing credits include *The Resistible Rise of Arturo Ui*, *The Taming of the Shrew*, *Henry V*, *New Jerusalem*, *Romeo & Juliet*, *A Midsummer Night's Dream*, *Hamlet*, *Othello*, *La Ronde* (also translator and adapter), *Richard III* (Barrymore Award, Outstanding Production of a Play), *The Comedy of Errors* (Barrymore nomination, Outstanding Direction of a Play), *Much Ado About Nothing*, *King Lear*, *The House of Bernarda Alba*, and *A Doll's House*. His acting

credits include reprising the role of Heisenberg in *Copenhagen*, and his writing credits include *Oscar Wilde: From the Depths* and co-creating an original adaptation of Dylan Thomas' *A Child's Christmas in Wales*, which was honored with two Barrymore Awards and five nominations, including a nomination for Outstanding New Play. A native Philadelphian, he is a graduate of New York University's theater department where he studied acting and directing.

LANCE KNISKERN (Scenic Designer) is a freelance set designer in the Philadelphia area. Design highlights with Lantern Theater Company: *The Last Match*, *The Heir Apparent*, *The Tempest*, *The Gospel According To...*, and *The Taming of The Shrew* (2015 Barrymore Award nomination for Best Set Design). Other design credits include *The Roommate*, *Intimate Exchanges*, *Shoplifters*, and *Broken Biscuits* with 1812 Productions; *The Merry Wives of Windsor* with Delaware Shakespeare; *A Christmas Carol: A Radio Play* and *Spamalot* with Resident Theater Company; *Godspell* with Drexel University; *Two Gentlemen of Verona* with Shakespeare in Clark Park; and *Hairspray: The Musical* (BroadwayWorld's Best Set Design in Philadelphia, 2012) with The Media Theatre. You can see more of his work at his website: lancekniskern.com

NATALIA DE LA TORRE (Costume Designer) is a freelance costume designer, draper, and scenic painter in Philadelphia. Regional: People's Light, Lantern Theater Company, Arden Theatre Company, InterAct Theatre Company, Azuka Theatre, Inis Nua Theatre Company, Simpatico Theatre, EgoPo Classic Theater, Act II Playhouse, Shakespeare in Clark Park, Johnny Showcase, Team Sunshine Performance Corporation, Almanac Dance Circus Theatre, and Revolution Shakespeare. Educational: Upper Darby Summer Stage, Arcadia University, Rowan University, Ohio University, and Drexel University. Training: MFA in production design, Ohio University. She/Her/They/Theirs. nataliadelatorre.com

SHON CAUSER (Lighting Designer) Previous Lantern designs: *Don't Dress for Dinner*, *The Gospel According To...*, *Oscar Wilde: From the Depths* (Barrymore Nom.), *Photograph 51*, *Doubt*, *A Child's Christmas in Wales* (Barrymore Nom.), *The Liar*, *The Beauty Queen of Leenane*, and *A Skull in Connemara*. Other recent designs: *A Woman of No Importance* and *God of Carnage* (Walnut Street Theatre); *Arsenic and Old Lace* (Fulton Theatre); *Driving Miss Daisy* and *I Am My Own Wife* (Penobscot Theatre). MFA in lighting design, Temple University. Many thanks to Charles, Stacy, Beckah, and the whole Lantern family. Love to Christine.

MICHAEL KILEY (Sound Designer & Composer) is a Philadelphia-based composer, sound designer, performer, and educator working in dance, theater, and public installation. Original work: *The Mural and The Mint - You Will Always Have Your Longing* (2020), *Grindstone Devotional* (2018), *Close Music for Bodies* (2017), *With Happiness for You, World* (2014), *Animina* (2013), *Kuerner Sounds* (2013), *The Empty Air* (2013), *As the Eyes of the Seahorse* (2010). Selected Collaborations: *Thank You for Coming: Attendance* - Faye Driscoll, *Mr. Burns, A Post Electric Play* - The Wilma Theater, *The Garden* - Nichole Canuso Dance Company, *Ludic Proxy* - The Play Company, *Otro Teatro* - Luciana achugar, *TrailOff* - Swim Pony Arts. Michael has been supported by the Pew Center for Arts & Heritage, The Independence Foundation, The Pennsylvania Council on the Arts, The American Composers Forum-Philadelphia Chapter, The Hacktory, FringeArts (Live Arts Brewery Fellowship), Philadelphia Music Project (PCAH), and The Wyncote Foundation through *The Painted Bride*.

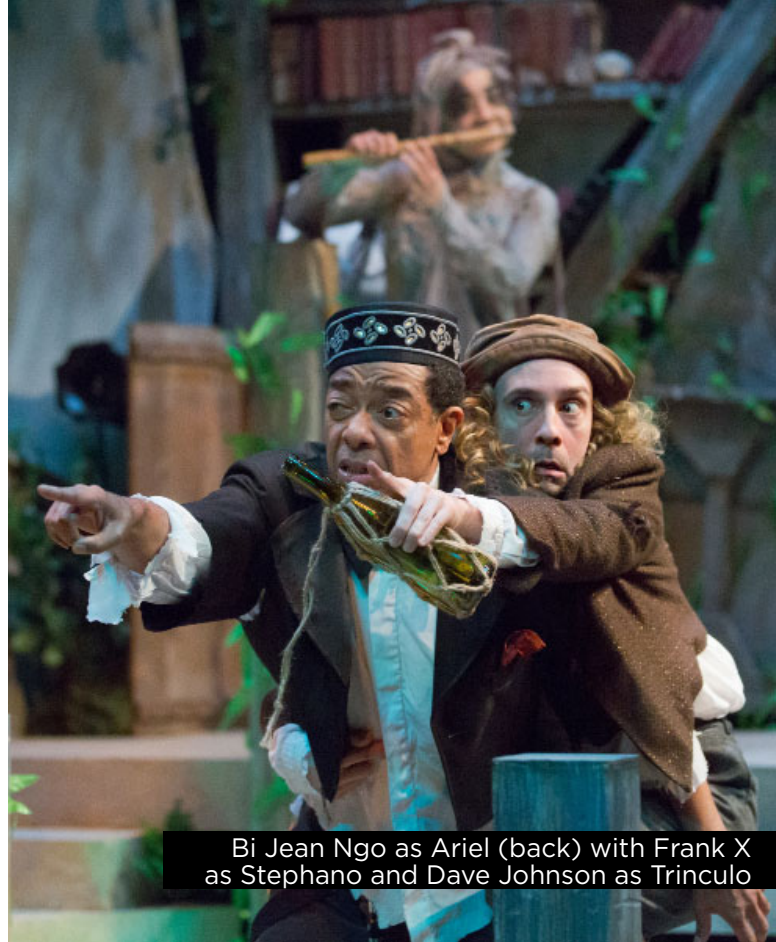
BEN GRINBERG (Movement Director) is a Philadelphia-based performing artist, director, clown, and educator working at the intersection of contemporary circus and ensemble dance theater. He is a company member, co-founder, and former artistic director of Almanac Dance Circus Theatre, an award-winning and internationally touring physical performance ensemble, and a founding core faculty member at Circadium, the nation's first certificate granting program in contemporary circus performance. With Almanac, he won a 2020 Rocky Award, a 2017 Suraya Award, and a 2019 Barrymore Award for Outstanding Movement/Choreography for *xoxo moongirl*, which he also directed. Grinberg's work has been presented by FringeArts, New York Live Arts, Bill T. Jones, the Mexico City International Festival of Contemporary Dance, Assembly Festival, Circus Now, and more. A graduate of the Pig Iron School for Advanced Performance Training and of the University of Pennsylvania, he is on faculty at the Pig Iron/ UArts MFA in devised performance.

REBECCA SMITH (Stage Manager) has been the stage manager at the Lantern for 14 years, although none have been quite like this. A proud member of Actors' Equity Association, she has previously worked with Theatre Exile, New Paradise Laboratories, and Brat Productions, among others. She is a graduate of Temple University with a BA in European history and a minor in theater.

ADAM PHELAN (Assistant Director) is a graduate of the Dublin Institute of Technology Conservatory of Drama as well as the Bow Street Screen Acting

Academy, and he was a 2017/18 season apprentice here at the Lantern. It's been a pleasure and a privilege for him working with such phenomenally talented people, and he is immensely proud of all their incredible work!

STACY MARIA DUTTON (Executive Director) was named executive director of Lantern Theater Company in 2016, after serving on the company's Board of Directors for over a decade. Her prior career in investment management spanned 25 years, including serving as managing partner of Brandywine Global Investment Management and as co-founder and chief operating officer of Hygrove Partners. She served on the Board of Directors of the Philadelphia Orchestra Association from 2007 to 2019, including service as Audit Committee Chair and Investment Committee Chair. In 2011, she was named Business on Board Member of the Year by the Arts & Business Council of Greater Philadelphia. She earned an MBA from the Wharton School of the University of Pennsylvania, a BA in philosophy from the University of Chicago, and pursued graduate studies at the Nitze School of Advanced International Studies (SAIS) of the Johns Hopkins University.



Bi Jean Ngo as Ariel (back) with Frank X as Stephano and Dave Johnson as Trinculo



Chris Anthony as Ferdinand and Ruby Wolf as Miranda



J Hernandez as Antonio and Dave Johnson as Sebastian

ARTISTIC & EDUCATION

Artistic Director	Charles McMahon
Associate Producer	Rebecca Smith
Education Director	M. Craig Getting
Artistic Associate	Hannah Spear
Resident Dramaturg	Meghan Winch
Commissioned Artists	Christopher Colucci, Bruce Graham, Anthony Lawton, Forrest McClendon, Thom Weaver
Teaching Artists	Marissa Barnathan, Carly Bodnar, Susan Chase, Mike Dees, Charlie DelMarcelle, L Feldman, Donovan Lockett, Jarrett McCreary, Bi Jean Ngo, Charlotte Northeast, Geneviève Perrier, David Pica, Lillian Ransijn, Ryan Walter, Harry Watermeier
<i>Illumination</i> Actors	Benjamin Brown, Tyler Elliott, Victoria Aaliyah Goins, J Hernandez, Dave Johnson, Travoye Joyner, Annette Kaplafka, Keith Livingston, J Paul Nicholas, Krystal Ortega, Ebony Pullum, Melissa Rakiro, Nick Schwasman, Jahzeer Terrell, Frank X

ADMINISTRATION

Executive Director	Stacy Maria Dutton
Finance & Communications Consultant	Anne Shuff
Mission Operations Manager	Ileana Fortuño
Grants Manager	Ali Nebistinsky
Administrative Associate	Emily Wilson

PRODUCTION for *THE TEMPEST*

Production Manager	Robin Stamey
Stage Manager	Rebecca Smith
Filmmakers	Natural Light Films, Inc.
Assistant Stage Manager	Erika Graff
Wardrobe Supervisor & Stitcher	Asaki Kuruma
Scenic Charge	Katie Brown
Master Electrician	Evelyn Swift Shuker
Audio Engineer	Mary Kate Smyser
Assistant Costume Designer	Kelly Myers
Drapers	Becca Austin, Kelly Myers
Electricians	Andrew Cowles, Becca Kasteel, Connor Lawless, Peter Smith, Samantha Wall
Sound Technician	Eric Agsten
Sound/Light Board Operator	Erick Alfisi
Run Crew	Alex Donnelly, Adam Phelan
Scene Shop	Flannel & Hammer
Scene Shop Carpenters	Andrew Garrigus, Harry Merck, Adam Rzepka, Anthony Weigand

About the Lantern

Lantern Theater Company produces plays that investigate and illuminate what is essential in the human spirit and the spirit of the times. We seek to be a vibrant, contributing member of our community, exposing audiences to great theater, inviting participation in dialogue and discussion, and engaging audience members about artistic and social issues.

**LANTERN
THEATER
COMPANY**

Illumination Education Program

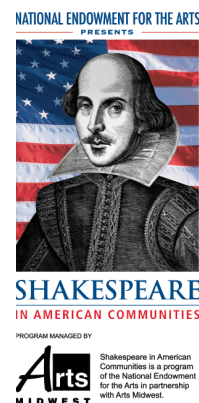
Our *Illumination* education program complements and expands on the work of classroom teachers to bring an essential artistic lens to curricular material, allowing students to connect to classic stories in a dynamic way and empowering teachers with new approaches to traditional literature. Our lessons are designed to support student development in three key areas: the ability to think critically and problem solve, the ability to communicate effectively, and the ability to collaborate. Following a decade of providing arts-integrated instruction in the classroom, we have found that exposure to the theatrical discipline deepens student understanding of assigned material and fosters empathy and positive collaborative habits – essential skills that will provide long-term benefits to students into their adult lives.

We are deeply grateful to the individuals, foundations, corporations, and government partners listed here and on the following pages whose generosity provides critical support for our award-winning artistic, education, and community programming. Please consider making a tax-deductible donation by visiting us online at lanterntheater.org/support.

MAJOR SUPPORT PROVIDED BY



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lanterntheater.org/support

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Kevkhah
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Danielle Yermish
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Caroline Young
Lowell Young
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William Ziegler
Michael Zuckerman



The cast during the opening storm

J Hernandez as Caliban, Frank X as Stephano, and Dave Johnson as Trinculo