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The Tempest

Otterbein University Theatre and Dance Department

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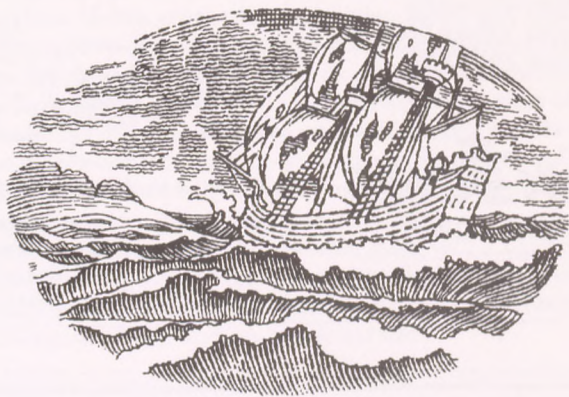
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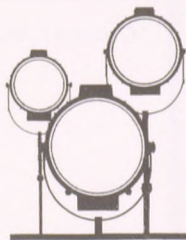
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The Tempest



by William Shakespeare

March 11-15, 1992



Otterbein College Theatre
Otterbein College
30 South Grove Street
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Dept. of Theatre & Dance

The Otterbein College Department of Theatre and Dance has a three-fold mission. In its desire to develop theatre artists of the highest quality, it strives to provide a select number of undergraduate students with the training, education and experiences necessary for the successful pursuit of professional careers in theatre arts. In support of this mission and the liberal arts goals of the College, the department seeks to provide its students with the knowledge and skills necessary to live full, rewarding and productive lives. Offering the BFA and BA degree programs, the Department of Theatre and Dance undertakes to develop and graduate theatre artists who are sensitive, aware, and total human beings. Through its public performance programs, the Department endeavors to serve as a cultural resource for the College, the community and the central Ohio region.

In an attempt to provide our students with a competitive edge, we employ a faculty and staff of artist/teachers who work intensely with the students both in production and the classroom. In addition to our professional faculty and staff, guest artists are frequently brought to campus to work with us in production and in the classroom. Before graduation, BFA students are required to complete a professional internship thus providing them with a unique and invaluable introduction to the real world of theatre. In all that we do, we strive to create and maintain the professional environment necessary for the continued growth and development of our students, faculty and staff.



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Guest Biographies

Frank J. Lucas

FRANK J. LUCAS (GUEST DIRECTOR) comes to Otterbein College for the first time after seven years as Artistic Director of the Bratenahl Playhouse in Cleveland, Ohio. While serving as Artistic Director, he was responsible for producing and directing eight Cleveland premieres and two world premieres. His other directing credits include: *Who's Afraid of Virginia Woolf?*, *Clarence Darrow*, *Zelda*, *Starting Here—Starting Now*, *The Apple Tree*, *Private Lives*, *A Coupla White Chicks Sitting Around Talking*, and *Oklahoma!* As a performer he has twice won the Cleveland Critics Thespian Award for outstanding performances in *Oh Coward!* and *They're Playing Our Song*. Other performances include: Michael in *I Do I Do*, Jimmy in *P.S. Your Cat is Dead*, and Biff in *Death of a Salesman*. Frank was last seen as John Honeyman, the American arms negotiator, in Lee Blessing's *A Walk in the Woods*. He has also appeared with the Great Lakes Shakespeare Festival, and was a former member of the resident acting company of the Cleveland Playhouse. Since 1984, Frank has been a participating artist in the Ohio Arts Council's Artist-in-Education program working in residency programs throughout the state of Ohio. This past summer, Frank served as the Associate Director of Drama at the Long Lake Performing Arts Camp in Long Lake, New York. In between all this he tries to spend time with his wife Judith, his two dogs, and the other love of his life...the Cleveland Browns!

Lyle Barkhymer

LYLE BARKHYMER (MUSIC CONSULTANT) is a professor of Music at Otterbein, which is also his alma mater. He did graduate work at Indiana University, where he received his doctorate, and he has also studied in Vienna and London. Active in musical theater at Otterbein, he has conducted many musicals and operas, most recently Mozart's *Così fan tutte*. His interest in world music is centered in Japan, where he spent an autumn sabbatical and where he was able to pursue his special interest in music of Japanese theater genres.

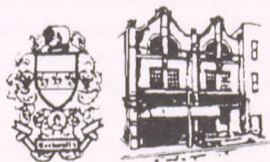
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About the Play

The Tempest is the second shortest play in Shakespeare's canon, and it has the fewest scenes. Theatrically, however, it is one of the most spectacular, with a masque of goddesses, a disappearing banquet, a half-domesticated monster, a pack of spirits in the shape of hounds, scenes of magic manipulation of people and things, and the storm at sea which opens the play and gives it its name. It can be dated with some precision, since there is a record of a performance of it at court on November 1, 1661, and since it borrows some details from accounts of the travels and adventures of Sir George Somers in Bermuda, which were not available in England before the fall of 1610. It is considered appropriate entertainment for a wedding celebration at court as well, and it was so given as a part of the festivities for the marriage of the Princess Elizabeth to the Elector Palatine in the winter of 1612-13.

It might be said that the title of the play should be *The Island* rather than *The Tempest*, for the storm occupies only the first scene of the play and the island pervades all of it. The magic island is an old theme in folklore and literature. In this play, the magic of the island comes from Prospero's "art." However, it is white magic, not black, since the magician uses only secret powers of nature, which he learns after laborious study. Prospero, the rightful Duke of Milan, enjoys his library full of books more than carrying out his royal duties. He entrusts those duties to his brother, Antonio. Unfortunately, Antonio enjoys ruling so much, he makes a pact with Alonso, the King of Naples, and puts Prospero and his daughter, Miranda, on a rotting boat headed for the open sea. By divine providence and the kindliness of Gonzalo, an old counsellor, who had fitted Prospero's boat with supplies, they survive and land on the island.

The island itself has a history. It had been ruled by the black magic of Sycorax, who had

been marooned on the island for her evil deeds and had a son, Caliban, fathered by a devil. Sycorax incarcerated the spirit, Ariel, into a cloven pine because he had refused to perform her evil commands. Unfortunately, she died afterwards leaving him trapped there. Caliban and Ariel are the sole inhabitants when Prospero and Miranda arrive. Prospero uses some white magic to free Ariel, and the spirit becomes his servant.

Prospero's magic and the actions of his minister, Ariel, determine the events of the play. By use of magic, Prospero raises a tempest, causing a boat and its occupants to be washed ashore on the island. The boat contains the enemies who usurped Prospero's dukedom of Milan twelve years earlier and cast him adrift on a boat with Miranda. Prospero foresees the actions of the other characters and controls them. He promises Ariel his freedom in exchange for his help. Ferdinand, son of Alonso, is feared drowned by the others, but has landed, discovered Miranda, and fallen in love with her. Alonso, Antonio, and the others are led by the music of Ariel as they search for Ferdinand. While the others sleep, Antonio convinces Sebastian to assassinate his brother, Alonso, and take over the kingdom of Naples. Ariel diverts this evil plot, and reports back to Prospero. Elsewhere on the island, the jester Trinculo and the drunken butler, Stephano, happen upon Caliban. Caliban tastes Stephano's alcohol, proclaims him a god, and vows to show him the fresh springs, apple trees, and how to catch fish and monkeys. Thinking they're alone on the island, they take Caliban up on his offer. Then he mentions the one obstacle to their new kingdom—Prospero. Stephano agrees to kill Prospero and take Miranda for his queen. Again, Ariel steps in and mucks up their plans. Finally, Ariel brings everyone to meet Prospero, who chastises them and orders them to right their wrongs. Alonso, rejoicing at finding

Ferdinand alive, blesses the union of the young lovers and restores Prospero to his dukedom.

There are three movements of resistance to Prospero's power and will in the play, and each one is brought to a climax by a scene of spectacle. Ferdinand and Miranda resist what they suppose to be Prospero's will in their complete love for each other, and are rewarded, after their ordeal of woodcarrying, by the masque with the nuptial blessing of Ceres and Juno and the betrothal dance. The plot of Antonio and Sebastian against Alonzo, the King of Naples, is an extension of the original plot against Prospero. It leads up to the scene of the strange shapes, the harpy and the vanishing banquet. The conspiracy of Caliban, Stephano, and Trinculo against Prospero culminates in the theft of the gaudy garments and the pursuit of the drunken trio by a pack of spirit-hounds. Finally, since Prospero controls events and this is a romantic story, all the threads are gathered together when he forgives the offenders, renounces his magic, frees Ariel from his spell, resumes his dukedom, and prepares to celebrate his daughter's marriage.

The play is unusual among the works of Shakespeare in that it follows the unities of

time and place. Also, there is very little plot. There is the love of Ferdinand and Miranda, which Prospero has to pretend to oppose lest it all seem too easy to the lovers. There are the two conspiracies, but Prospero is so powerful and so well informed that we can feel little suspense about the outcome of either one. Each of the three strands of plot, however, leads up to a spectacle, and in this way, by theatrical means, Shakespeare makes up for the lack of dramatic tension.

Because the play has so little plot and yet makes so great an effect, some commentators suppose that it is allegorical—that there is another plot behind the one we see. Some critics suggest that Prospero stands for Shakespeare himself and the magic is his dramatic art. Others say the play is a psychological allegory in which Prospero stands for Imagination, Ariel is Fancy, and Caliban is brute Understanding. Another theory is the play is an initiation ritual and a portrayal of the fall and redemption of man. Still another view is that the play is an allegory of the struggles within the Christian church at the time of the Reformation. These theories are constructed because the play is so suggestive, because its atmosphere so strongly stimulates the imagination.

From The Director

"WE ARE SUCH STUFF as dreams are made on; and our little lives are rounded with sleep." Prospero speaks these words to his daughter and future son-in-law after a celebration of their betrothal in *The Tempest*. It is this line that, to me, is the essence of the play. The conflict, the humor, and the love within the play all comes down to that line. Through Prospero, Shakespeare reminds us that our lives are nothing more than a brief dream in a long sleep. That all our hopes and fears, loves and hates all come from the dreams (or realities) we create for ourselves. A lesson of

life for the young lovers. To me, *The Tempest* is a play of profound hope. I believe it can make us realize how powerful patience, love, and forgiveness are in the face of adversity. This is something that I was fortunate to learn from my mother, because she truly believed it and lived her life that way. With that, I beg your indulgence and would like to dedicate this production to her memory. Please, sit back, clear your mind of all the troubles of the day and learn from the magic of *The Tempest*.

—Frank J. Lucas, Director

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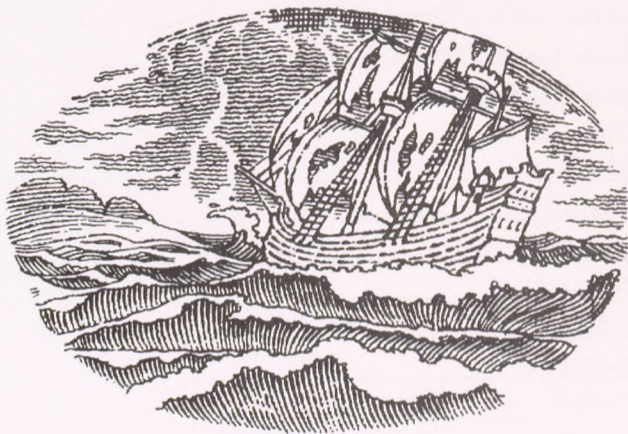
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The Tempest

by William Shakespeare

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Scenic Designer	Robert Shaffer
Costume Designer	Katie Robbins
Lighting Designer	Rob Johnson
Music Consultant	Lyle Barkhymer
Sound Designer	J. Christopher Wojcieszyn
Choreographer	Sharyllynn Shaw
Technical Director	Robert Shaffer
Costume Shop Supervisor	Marcia Hain
Carpenter/Asst. Technical Director	Mickey Baus
Production Manager	Janet E. Brown

Production Staff & Crews

Stage Manager	Susan Nicholson*
Assistant Stage Manager	Melanie Holliday*
Assistant to the Director	Karen Justin*
Assistant to the Choreographer	Thomas J. Ryan*
Assistant to the Technical Director	Dave Steinmetz**
Assistant to the Costume Designer	Bradley K. Wees**
Assistant to the Lighting Designer	Jason Gay**
Master Painter	Naoko Saito
Master Electrician	William L. Robinson**
Properties Master	Joshua C. Allen
Wardrobe Mistress	Donna Williamson
Make-up Mistress	Meg Hassler*
Sound Engineer	Scott Atkinson
House Manager	Carina Day*

Scene Shop Assistants

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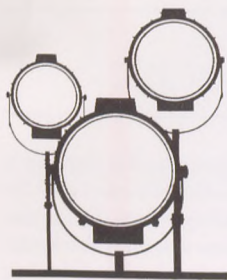
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*indicates membership in Cap & Dagger

**indicates membership in Theta Alpha Phi Theatre Honorary



The Cast

ALONZO, King of Naples	Ron Thomas*
FERDINAND, his Son	Todd Alan Crain*
SEBASTIAN, Brother to the King	Jason R. Podplesky*
PROSPERO, the rightful Duke of Milan	Jess Hanks**
ANTONIO, his Brother, the Usurping Duke of Milan	Bill D. Timmons**
GONZALO, an honest old Counsellor	Peyton Dixon*
ADRIAN, a Lord	Ian Short**
FRANCISCO, a Lord	James M. Ashford**
STEPHANO, a drunken Butler	Daryl M. Lozupone**
TRINCULO, a Jester	Bryan Brems**
MASTER of a Ship	Dave Coffin
A BOATSWAIN	James C. Minter
MIRANDA, Daughter to PROSPERO	Kim Butterweck**
ARIEL, an airy Spirit	Ginger Lee McDermott**
CALIBAN, a savage & deformed Slave	Keith Lorcan Weirich
JUNO, a Spirit	Tirzah Wise
CERES, a Spirit	Jenny R. Stratton*
IRIS, a Spirit	Kim Ann Clay*
OTHER SPIRITS	
	Bob Cline (understudy), Douglas M. Geib*, Dan Knechtges*, Nick Koesters*, Carrie Lynn McDonald*, Jenni Printz (understudy), Melvin Scott
MARINERS	
	Chris Corts*, Jeff F. Rutter, Thomas J. Ryan, W. Brewer Stouffer III, Mark Von Oesen, Phillip J. Wolfe*

Scene: On board a ship at Sea; afterwards on an Island

Period: Early Seventeenth Century

There will be one fifteen-minute intermission.

*Indicates membership in Cap and Dagger

**Indicates membership in Theta Alpha Phi Theatre Honorary

Theatre Guild News

To all who pitched in...

The Department of Theatre and Dance would like to publicly thank all the members of the Theatre Guild, and especially the *Nunsense* committee, for their outstanding efforts during our recent production of *Nunsense*. The show was an overwhelming success, thanks in large part to their invaluable assistance selling cookbooks, manning the bake sale, distributing tickets for the cookbook giveaway, and decorating the lobby. Again, many thanks to all who pitched in!

Members Wanted

Currently, the Guild is seeking new members to share in the volunteer experience. They've produced their first-ever recruiting brochure that describes in-depth their past and present activities. If you're interested in finding out more about joining this very unique and growing organization, please seek out a Guild member and talk to them or give us a call anytime and we'd be happy to speak with you. Thanks!

INTO THE WOODS

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Box Office opens April 15

Reserved seat tickets are \$10.00 and \$11.00

Faculty/Staff Spotlight

Jeanne Augustus

JEANNE AUGUSTUS (ADMINISTRATIVE ASSISTANT) is in her eighth year in the Department of Theatre and Dance previously having been employed in the College Relations Office for three years. Her secretarial duties in the theatre office include typing, filing, answering phones, and being available to answer questions of the students, faculty, staff and general public. Her job also includes setting up all appointments and auditions for all prospective students. She is an eternal student in Otterbein's Continuing Education Department having been enrolled off and on for the past 12 years. Jeanne and her husband Tom are the proud parents of five daughters and seven grandchildren. She enjoys spending her spare time reading and flower-gardening.

Katie Robbins

KATIE ROBBINS (ASSOCIATE PROFESSOR AND INTERIM DIRECTOR OF DESIGN/TECHNOLOGY) joined the Otterbein faculty in 1986. She received her BA degree from San Jose State and her MFA in costume and lighting design from Humboldt State. In addition to her work at Otterbein, Katie has designed costumes for Santa Rosa Junior College, SFASU, and East Texas State. Her professional credits include Tulane Centre Stage, Actor's Repertory Theatre, Sacramento Music Circus and the Texas Renaissance Festival. *The Tempest* marks her 102 career theatrical costume design. Katie spent the fall quarter on her first sabbatical, completing a historical project for a museum in Wyoming.

Robert Shaffer

ROBERT SHAFFER (TECHNICAL DIRECTOR) is in his second year at Otterbein as a faculty member and technical director with the Department of Theatre and Dance. Rob received his MFA from the University of Illinois-Champaign in 1990. Prior to graduate school, he worked semi-professionally for many years designing and building sets for community and high school theatre. Rob also spent a year as technical director with Reynolds productions at the Shady Lane Theatre in northern Illinois. *The Tempest* is his first opportunity to design for Otterbein College Theatre.



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Cameras and Recording Devices: The use of recording equipment and the taking of photographs during a performance are strictly prohibited.

Refreshments: The refreshment stand is located in the lobby for your convenience. We would appreciate your cooperation in not bringing cups into the theatre. Thank You.

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Last year more than 800 productions and 17,000 students participated in the American College Theater Festival nationwide. By entering this production, our department is sharing in the ACTF goals to help college theater grow and to focus attention on the exemplary work produced in college and university theaters across the nation.



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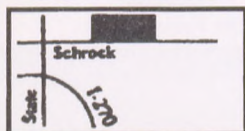
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Adjunct Instructors: Dance	George Boft, Denise Celestin
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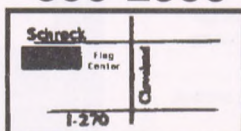
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Center for the Arts Calendar

Art February 29-March 18
**Women Artists, Selections from the
Otterbein College Collection**
Battelle Fine Arts Center

March 30-April 30
Ruth Lozner/Paintings
Slide Lecture - March 30, 2:00 p.m.
Battelle Fine Arts Center

Artist Series March 12 (Thursday)
Penelope Crawford
Elegant-virtuosity by an expert in historical keyboard styles.
7:30 p.m., *Battelle Fine Arts Center*

April 3 (Friday)
Aureole
Chamber music for flute, viola and harp.
7:30 p.m., *Battelle Fine Arts Center*

Music March 15 (Sunday)
Women's Chamber Singers
7:00 p.m., *Battelle Fine Arts Center*

April 5 (Sunday)
Concert Band
The Band returns from its tour to Toronto.
3:00 p.m., *Cowan Hall*

April 10 (Friday)
Opus Zero
Co-sponsored by Otterbein College Theatre
7:00 & 9:00 p.m., *Battelle Fine Arts Center*

April 12 (Sunday)
Kinderchor
7:00 p.m., *Battelle Fine Arts Center*

April 15 (Wednesday)
Brass Ensembles
8:00 p.m., *Battelle Fine Arts Center*