

The NAU Theatre presents its return to live performance

William Shakespeare's

The Tempest

October 14-17, 2021

Oct 14, 15, 16 at 7:30 pm

Oct 16, 17 at 2:00 pm

Live in the
Clifford E. White Theater

Directed by
Christina Gutierrez-Dennehy

Experience the elemental magic of nature on a mysterious island as a power struggle ensues between indigenous islanders and foreign interlopers.

Masks Required!

**Limited seating!!!
Get your tickets early**



Director's Note



His Revels Now are Ended—Re-Imagining The Tempest for 2021

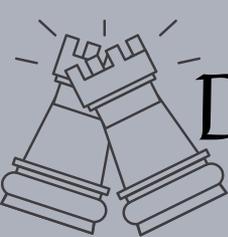
I have always been drawn to *The Tempest*. In fact, it was the first play by Shakespeare that I read (at the tender age of 10), and the one that drew me into an exploration of the magic of Shakespeare's theatre—an exploration that 10-year-old me had no idea would become my career.

As I came to understand over years of work with both historical texts and contemporary American contexts, however, while there is indeed magic in *The Tempest* there is also deep pain. The play easily forgives—if not outright celebrates—the role of the colonizer. Exiled from his Italian home to the shores of a mysterious island, Prospero very quickly recreates hierarchical European systems of power, subjugating the island's indigenous inhabitants to his own ends. Written at a time when England was becoming a formidable colonial power, *The Tempest* stages burgeoning English notions of whiteness and racial difference, ultimately vindicating its European characters while damaging its native ones.

Although the magic of *The Tempest* creates an opportunity to celebrate the unique alchemy that comes from the interaction of performers and audience, particularly after the COVID-19 pandemic forced an 18-month pause in live performance, I knew from the start that if we were going to do this play we had to address its problematic elements. The pandemic provided space and time for theatres to think about their impact in national conversations about race, power, and representation, and to begin to address harmful practices of the past. The work of NAU Theatre was no exception. Our *Tempest* uses Shakespeare's text to center the voices of the indigenous islanders, casting doubt on Prospero's development throughout the story. We have retained the magic of the text, but located it in the island itself—a place “full of noises” which eventually triumphs over the imported books from which Prospero derives his power. Inherent in this newly anti-colonialist story are the same moments of beauty, wonder, and humor that fill Shakespeare's original tale, but our sympathies lie with the subjugated Caliban and Ariel rather than the aging Prospero.

The Tempest is often touted as a story of forgiveness, a characterization that refers chiefly to Prospero's capacity to forgive the other European characters who have wronged him. Given the violence Prospero wreaks on the island, however, we are not telling this story of forgiveness. Rather, our tale is one of reclamation. We begin and end not with Prospero, but with Caliban. As Prospero and the other European characters depart the island, we see power shift back to the islanders. They have been changed irreparably, but we can only hope that a process of healing has begun. As our country begins its own process of healing—a process that demands introspection, humility, and often radical change, I hope that we can find in Shakespeare's magic the seeds of our own growth.

—Christina Gutierrez-Dennehy, Director



Dramaturg's Note



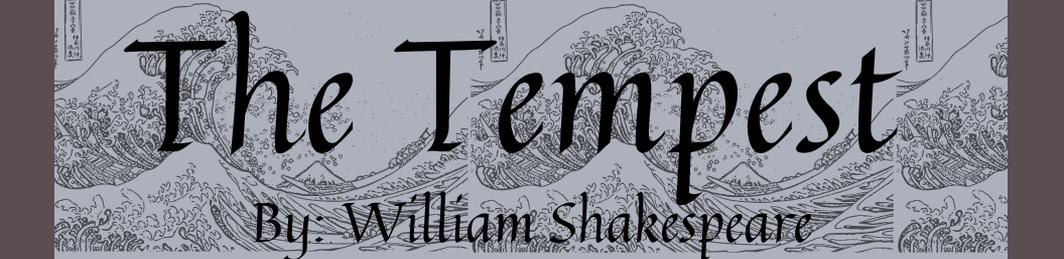
The Tempest as a predictive text

The Tempest is the last play that Shakespeare wrote without a collaborator. Like the science fiction that we consume today, The Tempest is in many ways a predictive text. While our science fiction predicts what life will be like in space at different times, The Tempest predicted what the future of colonialism would look like. Colonization of foreign places was not an unheard of concept in 1611 when Shakespeare was writing his final play, in fact Jamestown was founded four years before, but what it would develop into was still very much unknown. The Tempest predicts how the relations between Europeans and Indigenous people would develop, and does so with striking accuracy.

The most striking way in which The Tempest predicts what colonization will look like is the way in which the relationship between Caliban and Prospero develops. Initially their relationship is a reciprocal one. Caliban shares his knowledge of the island and how to survive on it, and in return Prospero shares his knowledge of science and language. While the relationship between Caliban and Prospero is initially reciprocal, over time it develops into something far more exploitative. Prospero justifies taking Caliban's land and enslaving him by accusing Caliban of attempting to assault his daughter. There has been a long history of justifying violence against oppressed people as necessary to protect women. The Tulsa race massacre, one of the worst instances of racial violence in the United States was instigated by an alleged sexual assault between a black man and white woman.

Prospero would be unable to exploit Caliban without help, and what help he gets is another example of Shakespeare predicting correctly. Prospero torments Caliban with Ariel and the other spirits of the island, in essence, the other natives of it. The natives of the island are all oppressed by Prospero, but they are played against each other. This tactic of pitting oppressed peoples against each other would become a frequently used tool for the British Empire such as in India where various communities were pitted against each other.

The Tempest predicts the future of colonialism with a striking accuracy and it is this fact that allows it to remain relevant to a modern audience. The future that the play predicted in large part came true, and the world we live in is its descendant. The language may be historical, but the themes of The Tempest are inherently modern.



The Tempest

By: William Shakespeare

*APO + USITT ^CAPSTONE

Cast

Caliban -- a native islander	Jeremiah Montgomery
Ariel -- a native island spirit	Hayden Eckhaus^
Prospero -- an overthrown duke	Ian Burnett*
Miranda -- Prospero's daughter	Mary Ryan*^
Alonso -- king of Naples	Grace Asaro*
Ferdinand -- Alonso's son	Caleb Ellis*
Sebastian -- Alonso's brother	Kane Courtney
Antonio -- Prospero's brother	Conner Stewert
Gonzalo -- advisor to Alonso	Kailynn Woody
Adrian -- an Italian noble	Jack Skummer
Trinculo -- butler to Alonso	Kelsey Brown*^
Stephano -- attendant to Alonso	Noah Hascall
Master	Noah Hascall
Boatswain	Jack Skummer
Swing	Elle Zizzi

Creative Team

Director	Christina Guterrez-Dennehy
Costume Design	Jennifer Peterson
Scenic Design	Mark Delancey
Asst. Scenic Design	Destiny Moore
Lighting and Sound Design	Ben Alexander
Asst. Lighting Design	Lexi Connell
Dramaturg	Alexander Furash
Movement/Voice	Rebecca Whitehurst

Production Team

Technical Director

Stage Manager

Assistant Stage Managers

Props Manager

Costume Shop Manager

LX Programmer

Department Chair and EP

Poster Design

Program Design

Mark Delancey

Brett Puppilo*

Shea Turner

Chelsea Upton

Katelynn Garcia

Nancy Parr

Ahren Boender

Kathleen M. McGeever

Zachary Ziegler

Kelsey Brown*

Special Thanks

Chris Boyer, Dean of CAL

Kareli Vanessa Cota, CTO

Peaks Audio

Shawn Dennehy

Zachary Ziegler, CAL Events Director

Patricia Murphey

Craig Knoth

Cristi Marley

NAU students, staff and faculty

The Department of Theatre would also like to recognize Bill and Jana Harper for their generous gift. Please consider giving to this important fund: The Harper Family Endowment for Production.

Costume Crew

Crew Head: Isabel Dial

Asst Crew Head: Natasha Westrope

Wig Master: Chris Mort

Crew Members: Fernando Rubio, Austin Zoerb

Jesus Valdez, Reut Ben-Ezer, Kyla Manutto, Issac Wilson and Jamie Stanton

LX Crew

Crew Head: Asher Robinson*

Crew Members: Adrienne McCloskey, Jaxon Bruzan, A'Shayla Anderson, Jaden Roberts, Grace Rich, Montrell Gantt

Scenic Crew

Crew Head: Jessy Moran

Crew Members: Avery Weinberg, Amanda Emery, Stephen Csizmadia, Twig Sencan and Grace Malinka

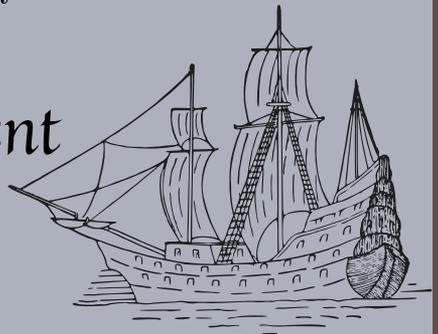
Events Promotion

Events Promotion Head: Kelsey Brown

Team Members: Chaiah Durst*, Kylie Soto and Grace Rich

House Management

House Manager: James Wallis*



The Process



WHAT'S NEXT?

A DEvised THEATRE PIECE

A story created by a community of artists from the NAU Theatre Ensemble. A project formed organically around shared ideas, themes, stories, or prompts and focusing the lens on the past, the present and the future as we are reunited in the physical spaces of rehearsal hall and theater.

November 18, 19, 20 at 7:30p.m. and November 20 and 21 at 2:00p.m.

The Studio Theatre

FESTIVAL OF ONE ACTS

Join us in watching three one acts performed by students in Acting Intensive and directed by faculty and students.

December 3 and 4, 2021 at 7:30p.m.

The Studio Theatre

SOCIAL PLUG



FACEBOOK: NAU DEPARTMENT OF THEATRE



INSTAGRAM: @NAUTHEATRE



TWITTER: @NAU_THEATRE