



The Rude Mechanicals present

William Shakespeare's

the  
TEMPEST  
A CELTIC MUSICAL

Greenbelt Arts Center

May 23-24, and 30-31, 2008, 8 PM

*special donations performance Thurs., May 29, 8 PM*

[www.rudemechanicals.com](http://www.rudemechanicals.com)

# Cast

Prospero.....	Michael Galizia
Ariel.....	Maureen Shanahan
Miranda.....	Morrigan Condo
Ferdinand.....	Don Cook
Alonsa.....	Rebecca Proch
Gonzala.....	Amy Rauch
Antonio.....	Joshua Engel
Sebastian.....	Peter Langsdorf
Caliban.....	Sean Butler
Stefano.....	Tom McGrath
Trinculo.....	Andy Hall
The Voice of the Island.....	Lauren Julien
.....	Arthur Rowan

# Crew

Director.....	Arthur Rowan
Assistant Director.....	Amy Rauch
Technical Director.....	Jeff Poretsky
Producer.....	Joshua Engel
Music arrangement.....	Arthur Rowan
Vocal coach.....	Morrigan Condo
Light and sound operator.....	Nathen Wurzel

*There will be one fifteen minute intermission.*

# Director's Notes

So, why a musical? Part of the reason is that the Rudes have never really done one before. However, during the times that they did put even a hint of song into their productions (like last year's *Much Ado About Nothing*) we certainly got a taste for some of the tremendous vocal talent that they had available, so another reason was to provide an opportunity for that vocal talent to be heard. And part of it is that I have always found music to be a tremendous tool in the art of storytelling; the Rudes were kind enough to want to explore those possibilities with me.

That being said, why *Tempest*, of all of Shakespeare's works? I would call *Tempest*, like *Midsummer Night's Dream*, one of Shakespeare's 'magic plays.' And I call them 'magic plays' not because their stories involve magic use per se, but rather because they are works with the potential to awaken our own sense of beauty, joy and wonder in the world around us. What more perfect vessel for the haunting melodies so prevalent in Celtic music?

This is, at heart, a fairy tale. It's been magical for us, and (if I may humbly play the part of apologist Prologue for a moment) we truly hope it will be magical for you.

Normally, I tend to shy away from assigning 'concepts' or 'themes' to my shows; I'd rather just tell the story and let everyone take from it what they can. Consequently, we will *not* be using *Tempest* as a means for exploring, say, the dangers of a colonialist mindset in the 21st century. We will *not* be trying to demonstrate how Caliban is a metaphor for our society's repressed Freudian urges. We will *not* be delving deep into Miranda's struggle as a representative of all womankind to overthrow the oppression of a patriarchal society. This is a fairy tale, pure and simple.

But if I had to put my finger on one theme that has jumped out at me during this process, it is this: No one sings alone. Our stories, *all* of our stories, are interconnected. And whenever you feel like no one in all the universe could understand your song, know that there *is* someone else singing harmony with you, whether they're halfway around the island or halfway around the world. You might never meet them. You might even think they're your enemy. But the music in all of our hearts is much more in tune than we'd ever imagine, if we'd simply let ourselves listen.

# Cast and crew bios

**Sean Butler** (*Caliban*) spent last night wiring all of the chairs in the theater to deliver a powerful electric charge to anybody whose cell phone goes off during performances.

**Don Cook** (*Ferdinand*) Previously seen Rude'in' it as the German-monocled Capote-esq August Bracknell in *The Importance of Being Earnest*: Fernando (not an ABBA reference) for Cook has proven to be a wonderful challenge. Cook researched the role of Ferdinand by repeatedly stranding himself on islands and not calling his mom.

Unfortunately and truly pathetic, they were parking lot islands. There, the natives were not beautiful feral girls and magical asswhoopery did not abound, but he did find a Bratz doll from a unHappy Meal and constant carbon monoxide inhalation definitely made him see some mysterious stuff. Also he found that yelling, "I'm a frakkin' Prince," didn't do much good either as elitism is a slur too easily bandied about these days. Donald would like to thank the director for picking him up from the Safeway Parking lot, putting clothes on him, and letting him sing again without choking on exhaust.

**Morrigan Condo** (*Miranda*) sings the body electric. The armies of those she loves engirths her, and she engirths them.

**Joshua Engel** (*Antonio*) has been with the Rude Mechanicals since their founding almost eight years ago. He played the other half of the pair, Sebastian, the last time the Rudes did *Tempest*.

**Michael Galizia** (*Prospero*) enjoys performing in various plays, musicals and operas. *Tempest* has been a particularly rewarding experience for him thanks to the rude mechanicals. He has had three previous outings with the Rudes as Falstaff (*Merry Wives*), Menenius (*Coriolanus*), and Dr. Chausable (*Importance of Being Earnest*). When not performing Michael enjoys reading, working out, classical music and tropical fish. When not doing that he's pretty much comatose, bathing or eating. Thanks for your continued support. Tip your waiter.

**Andy Hall** (*Trinculo*) is grateful to his cellmates, whose diligent tunneling have enabled him to perform tonight.

**Lauren Julien** (*The Voice of the Island*) is in post-production on her latest documentary: *Getting*

*The Part: A Study of Men's Hairstyles 1933-1935.*

**Tom McGrath** (*Stefano*) turned to acting after a failed stint as a chocolate farmer, having learned (a) that *Theobroma cacao* does not grow well in the Eureka Springs, Arkansas, and (b) even if it did, one cannot in fact grow them by planting M&Ms.

**Rebecca Proch** (*Alonsa*) is a writer and filmmaker, and is the education department manager at Wolf Trap Foundation's Institute for Early Learning Through the Arts. *Tempest* marks her return to the stage after several years' hiatus. She studied acting at HB Studios in Greenwich Village and performed in a number of productions in the city and regionally during her time in Manhattan, also working behind the scenes as a stage manager, producer, and director. Rebecca would like to thank the cast and crew for a wonderful working experience.

**Amy Rauch** (*Gonzala*) is grateful to the director for supporting her decision to play the role in the style of Edmund Booth, especially with the controversial choice to play him as he would have played it today, i.e. dead.

**Arthur Rowan** (*Director*) This is Arthur's first time in the Director's chair for the Rudes, although he

has previously performed with them in *Midsummer Night's Dream*, *Antony & Cleopatra*, and *The Importance of Being Earnest*. He is currently employed as a writer, director, and performer at the Pennsylvania Renaissance Faire. Combine that with his history with the Rudes, and his internal gravitation to geek communities becomes strongly apparent. Thanks to all for bringing your dedication, talent, and joy to help this story come together.

**Maureen Shanahan** (*Ariel*)'s turn ons include; Spring, convertibles, desert, the smell of flowers, the feel of silk, and music of any kind. Turn offs include; mean people, spiders, and really strong coffee. Her current stuck-in-traffic self-inflicted brain-teaser is: when attempting to stabilize an object in a setting, is the best choice merely the figure created when expanding the object's dimensions to have infinite measure (thus creating a point-symmetry to each boundary and/or vertex)? So far, she believes this does not work for triangles but will work for curves and even sided polygons (and combinations thereof) and she would like to know why. Any further information would be appreciated and if you too wish to discuss, bring a paper and a pencil. And possibly some Advil.

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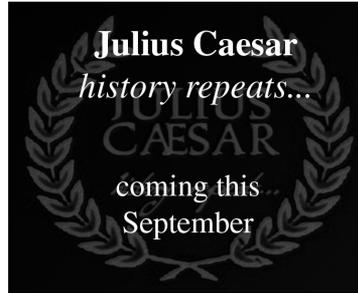
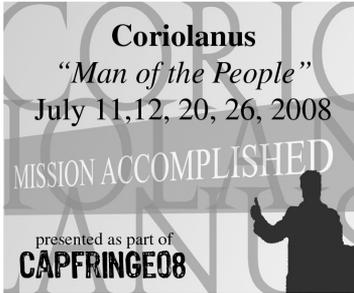
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