

BOYS' LATIN OF PHILADELPHIA CHARTER HIGH SCHOOL PRESENTS



APRIL 3-5, 2025

5501 Cedar Ave / Philadelphia, PA 19143

DIRECTOR'S NOTE

It was only a matter of time before Boys' Latin produced another play by William Shakespeare. There have been three Shakespeare productions in the past at Boys' Latin. This includes *Julius Caesar*, an immersive reinterpretation of *Macbeth* titled *Blood Will Have Blood*, and a production of *The Tempest* starring our very own Mr. Robert Fletcher as Prospero during his junior year.

Shakespeare's plays offer a breadth of social commentary, linguistic nuance, and in many cases, humor. *The Tempest* is no exception. With its cross-examination of revenge on lost power backset with a hero guilty of colonialism who does to the witch Sycorax what was done to him, *The Tempest* challenges the modern reader on how one views power and geographical dominance. Nevertheless, its poetic musicality, inventive word play, biting insults, and slapstick comedy offer something for everyone. No wonder Shakespeare is still produced to this day.

The Tempest is considered one of Shakespeare's late romances, as it doesn't fit as neatly into the category of comedy (like *The Taming of the Shrew* or *A Midsummer Night's Dream*) or tragedy (such as *Hamlet*, *King Lear*, or *Othello*). Hallmarks of the late romances include themes of redemption, the reunion of separated family, visual spectacle, magic or fantastical events, a blending of the "courtly" and the "pastoral," older men at the center of the narrative, and ancillary young lovers. Notably, the late romances are "tragicomic" in that they include both humorous elements (such as the drunken Stephano and Trinculo befriending the monster Caliban) and serious moments (such as Prospero's plot to regain his dukedom, and the belief by some characters that others have drowned).

This dynamic shift in tone and content from Shakespeare has led scholars to question: Why such dramatic changes in style? Did Shakespeare even write these plays? Did his theatrical collaborators take the lead on these late romances?

As much as I think it is theatre's job to entertain, it is also the job of modern theatre to challenge the audience to think about the world. Though this play was written in the early 1600s, it would be irresponsible to not acknowledge some of the major moments in this play that reflect our lives today: vindictive and relentless usurping of power, failure to heed the warnings of those with knowledge, overt manipulation of young people, laying claim to land that is not yours, plots of murder, unapologetic slavery... did Shakespeare know he would have such lasting power? Is it possible he wrote these plays not just for the people of his time, but for those of us to follow, in hopes we might learn something about our world? Was Shakespeare, like Prospero, somehow omniscient?

-C. J. Celeira

HIGH SCHOOL THEATRE TEACHER
HIGH SCHOOL FINE ARTS DEPARTMENT CHAIR

**BOYS' LATIN OF PHILADELPHIA
CHARTER HIGH SCHOOL PRESENTS**



This production is dedicated to Joe Brocato,
a lover of history and supporter of all my dreams.

ADVISORY NOTICE:
**THIS PERFORMANCE FEATURES THE USE OF
STAGE FOG, STROBE LIGHTING, AND PYROTECHNICS.**

CAST & CREW

CAST

(In order of speaking appearance)

BOATSWAIN of the ship	JA'KI SEALS
ALONSO, King of Naples	KHARY BROWN*
ANTONIO, Duke of Milan, brother to Prospero	JUSTIN HALL*
GONZALO, old counsellor to Alonso	FREDERICK GUERRERO
SEBASTIAN, brother to Alonso	TYREESE NIBLACK
MIRANDA, daughter to Prospero	CAMIEL WARREN-TAYLOR
PROSPERO, the rightful Duke of Milan	ROBERT DOBBS*
ARIEL, a spirit of the island	RANDELL CAMPBELL*
CALIBAN, monstrous son of Sycorax	KYLE ROBERTS*
FERDINAND, Prince of Naples, son to Alonso	ROBERT GLADDEN
ADRIAN, an attending lord	KELENN A OHANUGO
FRANCISCO, an attending lord	KESHAWN WHITE
TRINCULO, a jester	ETHAN KENNEDY*
STEPHANO, a drunken butler	MAKIH HEMPHILL*

CREW

DIRECTOR	MR. C.J. CELEIRO
STAGE MANAGER & SOUND DESIGNER	MICAH WHITE*
PROP MASTER	BRIAN GREEN
WARDROBE SUPERVISOR	JEVONMICHAEL LEWIS
SPOTLIGHT OPERATOR	ALEXANDER JARRELLS*
SCENIC CHARGE	MR. JAMES JONES
SCENIC PAINTING	STUDIO ART CLASSES
BACKSTAGE & BUILDING CREW	KHALIF BARAKAT-COOPER
	OMAR BURNETT
	ZION FOXWORTH
	ISAIAH LEE
	MESSIAH OUTTERBRIDGE
ORIGINAL STEEL DRUM MUSIC	RANDELL CAMPBELL*
PUBLICITY ARTWORK	OMAR BURNETT

***DENOTES MEMBERSHIP IN
INTERNATIONAL THESPIAN SOCIETY TROUPE #11493**

SYNOPSIS OF SCENES

ACT ONE

I, i: THE ROYAL YACHT

I, ii: THE ISLAND, PROSPERO'S LAIR

II, i: THE ISLAND, FOLLOWING THE STRANDED ROYALS

II, ii: THE ISLAND, CALIBAN'S LAIR

III, i: THE ISLAND, PROSPERO'S LAIR

ACT TWO

III, ii: THE ISLAND, FOLLOWING THE WANDERING FOOLS

III, iii: THE ISLAND, FOLLOWING THE STRANDED ROYALS

IV, i: THE ISLAND, PROSPERO'S LAIR

V, i: THE ISLAND, PROSPERO'S LAIR

EPILOGUE: PROSPERO, ALONE

SETTING

ON THE DECK OF A SHIP AT SEA

THEN, A DESERT ISLAND OFF THE CARIBBEAN COAST

TIME

SUMMER, PRESENT DAY

THERE WILL BE ONE 15-MINUTE INTERMISSION

ACKNOWLEDGEMENTS

SPECIAL THANKS TO...

DR. WILLIAM HAYES, CEO

MS. COLLEEN SMITH, COO

MR. ROBERT PARKER III, H.S. PRINCIPAL

MR. ROBERT FLETCHER, H.S. ACADEMIC SYSTEMS MANAGER

MR. MICHAEL SANFORD, M.S. PRINCIPAL

MS. RUTH GONZALEZ, DIRECTOR OF OPERATIONS

MS. CHRISTINA SHEPPARD, H.S. ADMINISTRATIVE ASSISTANT

MR. TYLER JACKSON, DEVELOPMENT ASSOCIATE

MR. GARY EVANS, FACILITIES MANAGER

MS. LINDSAY KING

MS. HANNAH CASEY

MS. JOANNA BETTS

MS. STELLA VALLON

MR. RENARD GOLDEN

MR. JAMES JONES

COACH MICHAEL CARTER

NECOLE WARREN-TAYLOR

THE BOYS' LATIN BOARD OF TRUSTEES

AMANDA, FINN, MIKE, KATHY, CLARE,

MOM, DAD, VINCENT, BRANDON, PERDITA, & TITUS

**AND MOST IMPORTANTLY,
THE ENTIRE BOYS' LATIN COMMUNITY OF
FACULTY, STAFF, FRIENDS, AND FAMILY**

THAT INCLUDES YOU.

**IT'S BECAUSE OF YOU AND YOUR SUPPORT THAT WE
ARE ABLE TO CREATE LIVE THEATRE AND KEEP THE
ARTS ALIVE IN OUR SCHOOL.**

DRAMATURGICAL NOTE

BY STELLA VALLON
LATIN TEACHER & *TEMPEST* ENTHUSIAST

High school students all over the world read Shakespeare every year. At Boys' Latin, our students spend weeks pouring over every line with their dedicated teachers searching for kernels of truth. Tonight, as our talented students are performing Shakespeare's *The Tempest*, we must ask ourselves why it matters. What quality does Shakespeare possess that keeps us hooked? What can Shakespeare tell us about ourselves and our history?

Besides the obvious answer of, "well it's Shakespeare," I would argue that Shakespeare keeps us so rapt because he provides us with a glimpse into the cultural imagination of his time--just as modern artists reflect our current understanding of the world. He is talking to us, albeit from hundreds of years ago.

Born without pomp and circumstance, Shakespeare was a member of the working class and often wrote as such, weaving current events and public opinion into his dialogues. With his candidness, Shakespeare not only offers us insight into important historical events, but a pulse on how the public feels about them. It is because of this authentic portrayal that we can use Shakespeare to travel back in time.

This brings us to *The Tempest*, why did Boys' Latin choose to put on this play? Unlike some of Shakespeare's other plays, *The Tempest* gives us a unique lens into a pivotal moment in history, one that would have disastrous rippling effects across the rest of time; British colonization of the West Indies. Moreover, as Shakespeare explores this moment in history he also touches on themes of personal agency and subjugation as an inherent quality of colonization.

Shakespeare's *The Tempest*, is set around Prospero, a sorcerer and would-be duke of Milan, in the aftermath of his exile to a tropical island. While on this island, Prospero enslaves Caliban, a native of the island, and Ariel, a spirit, in an attempt to recreate his prior power. This plot line, although convoluted at times, remains a stunning allegory for the colonial encounter and its horror. Prospero, royalty from France, forces his western understanding of power onto Caliban and Ariel, as he not only uses their physical labor to accomplish his ends, but he ensures his relationship to them is hierarchical. Prospero's colonially constructed idea of power casts violence as inherent to cohabitation. To Prospero, a functioning society is one in which he is oppressing someone.

Written in 1610, *The Tempest* comes just 33 years after the British began "exploring" the West Indies, two years after the British invaded Guyana, and six years after they interfered with St. Lucia. This era of maritime exploration directly led to the subjugation of the global south at the hands of western powers. Instead of truly exploring these "new" lands, colonizers, like Prospero, violently forced the native peoples to yield to the western understanding of power. To these explorers, a functioning society is one in which they have all of the leverage.

Interestingly enough, Shakespeare seemed to grasp these horrors. *The Tempest* is an artfully crafted piece on public opinion about British colonialism. Through spirited dialogue and pithy jokes, particularly those among Stephano and Trinculo, as well as Caliban's unflinching speech about learning English in Act II, Shakespeare's writing reveals that British citizens not only had knowledge of their government's actions overseas, but that they had nuanced opinions about it.

As you watch our students' dazzling performance, I hope you find yourselves lost in the humanity revealed by the complex emotions of his characters, the faulty ways in which they navigate their situations, and the terribly real historical situation that they are set in.

BOYS' LATIN THEATRE DEPARTMENT

HISTORY OF PRODUCTIONS

2008-2009

- **Our Town** by Thornton Wilder

2009-2010

- **The Outsiders** by Christopher Sergel
- **The Wiz** by Charlie Smalls and William F. Brown

2010-2011

- **Alice in Wonderland** by Lewis Carroll
- **The Tempest** by William Shakespeare

2011-2012

- **PHLash: A Mob Story** by Ars Gratia Artis
- **Julius Caesar** by William Shakespeare

2012-2013

- **The Complete History of America Abridged** by Adam Long, Austin Tichenor, and Reed Martian
- **Killadelphia** by Ars Gratia Artis

2013-2014

- **The Piano Lesson** by August Wilson
- **Blood Will Have Blood** by Ars Gratia Artis, inspired by William Shakespeare's *Macbeth*

2014-2015

- **The Cost of War** by Ars Gratia Artis

2015-2016

- **The Boys Next Door** by Tom Griffin

2016-2017

- **A Night of Improv** by Ars Gratia Artis

2017-2018

- **Detective Partner Hero Villain** by Ars Gratia Artis

2018-2019

- **Twelve Angry Men** by Reginald Rose

2019-2020

- **Holes** by Louis Sachar
(unproduced due to COVID-19 pandemic)

2021-2022

- **Mlima's Tale** by Lynn Nottage

2022-2023

- **Too Much Light Makes the Baby Go Blind** by the Neo-Futurists
- **Dream of Disney**, a musical celebration

2023-2024

- **Thoughts of a Colored Man** by Keenan Scott II
- **Peter and the Starcatcher** by Rick Elise and Wayne Barber

2024-2025

- **Jitney** by August Wilson
- **The Tempest** by William Shakespeare







