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Playlab
NYC

presents



The Tempest

By William Shakespeare

June 14, 2008 3P
June 15, 2008 1P & 4P
Socrates Sculpture Park
Long Island City

The Tempest

By William Shakespeare

Directed by
Kyle Grant

Cast

ProsperoMajor West*
 Miranda / Ariel Molly Garber*
 Caliban / Antonio David Ledoux*
 Ferdinand / Sebastian Johnson Chong
 Alonso / TrinculoJonathan Wiener*
 Gonzalo / Stephano Bob Carney Stack*



Playlab NYC Staff

Kevin P. Hale
(Artistic Director)

Jennifer Linn Wilcox
(Managing Director)

Colleen McKeever
(Stage Management)

Playlab NYC would like to thank each of their Lab Assistants:
Heather Lee Ann for snapping photos,
Jon Steinhagen for providing tunes
and Rob Ullman for the illustration.

Special Thanks to: Edison Mathew Hale for assisting in the build of Ariel and for passing out the programs

Very Special Thanks to: Elizabeth Baggett, Kate Dale, Traci DiGesù, Mandi Freidus, James Gregg, Eric Hale, Kathy Hood, Joe Mastrangelo, Mary Reiser, Marion Talan and finally, Tara Sansone and the staff at Socrates Sculpture Park

* These Actors are appearing courtesy of Actors' Equity Association.

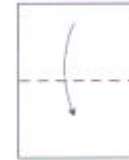
This play is 90 minutes; there will be no intermission.



Craft Project to Share

Tempest Sail Boat

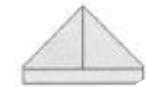
With some assistance, you can make a sail boat for your very own tempest.



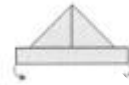
1. Fold a regular piece of paper in half along its width, with the folded edge away from you.



2. Mark the middle of the folded edge. Fold the two top corners in so they meet at the middle and form a triangle with a double-layer flap at its base.



3. At the bottom, fold the front flap up to the front. Turn over. Fold the back flap up to the back.



4. Fold the two small triangles on the left and on the right backwards to make them disappear. Turn the paper over and fold the other lower strip upwards. Take hold of the center front and back of the triangle, and pull apart, pushing in the opposite corners so they lie flat against each other to create a diamond shape. You have now formed the well known paper hat.



5. Turn the hat 90 degrees and open it so you're looking inside the hat. Lay the upper and the lower parts on each other so it looks like a diamond. Fold the lower front triangle upwards. Fold the paper over and fold the other triangle up. Now you have a smaller hat without the brim.



6. Pull the triangle open, flattening the opposite sides against each other as in step four, so that you will make a diamond shape again.



7. Pull the upper corners of the triangle out on both sides to form the hull of the boat. Stretch the boat left and right and then separate it from underneath so it can float.



8. If you want a mast for your boat, weave a toothpick through a paper sail and insert in the center of the boat

Our Mission Statement

Playlab NYC, taking fun way too seriously.

Playlab NYC is on a mission to unleash the imaginations of artists and audiences by engaging them in the spirit of play.

While seeking to achieve our mission we will:

- Create, support and perform enjoyable absurd and absurdly enjoyable amusements. Exploring forms such as puppetry, improvisation, clowning and dance.
- Apply minimal resources to maximum impact: boxes become spaceships, mops become dance partners and blankets become capes
- Create and seek opportunities for cooperation with individual artists as well as other theater and arts organizations.
- Build a legacy that outlives our individual connection to this organization.

Support Us

In order to produce our work, we need your help!

We rely on contributions from our friends to get our work out. Please consider partnering with Playlab NYC by making a contribution. Imagine the positive impact your gift will have in helping our new company.

The Toybox

Playlab NYC is a sponsored project of Fractured Atlas, a non-profit arts service organization. Contributions in behalf of Playlab NYC may be payable to Fractured Atlas and are tax-deductible to the extent permitted by law.

If you would like to donate, you can make a secure donation online by looking at the support page on www.playlabnyc.org, or send a check to:

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Please remember to make your checks out to "Fractured Atlas". You may put "Playlab NYC" on the memo line.



Who We Are

Johnson Chong (Ferdinand / Sebastian) Johnson, a native New Yorker, has most recently been seen in *Soul Fried Rice* at the LES Festival at TNC. Other credits include *The Cherry Orchard*, *As You Like It*, *The Resistible Rise of Arturo Ui*, *Bog of Cats*, *Dark of the Moon*, *Suddenly the Sky Turned Blood Red*, *Home and Away* (Purchase Repertory), *Princess Grace* (BEST), *Falling Flowers* (GENseng). He is also continuing work on his solo piece *Bleeding Thunder*, a tale of a boy's experience during early communist China, which began as a senior project at SUNY Purchase. He'd like to thank Playlab NYC for the opportunity for joining this cast as a last minute replacement, and is delighted to be a part of this tempest.

Molly Garber (Miranda / Ariel) During her time as a student at Boston University School of Theatre, Molly was in productions such as *The House of Bernarda Alba*, *Slavs!*, *Much Ado About Nothing*, *Trojan women*, *Measure for Measure*, and *The Shape of Things*. While in her junior year, She studied at the London Academy of Music and Dramatic Arts. There she was in *The Man of Mode* and *King Lear*. Since moving to New York, Molly has been in *Macbeth*, *A Christmas Carol*, and is excited to be a part of *The Tempest*.

David Ledoux (Caliban / Antonio) David is an actor, director and teacher all over the New York area. Favorite roles include Romeo, Macbeth, Macduff and Cleonte in *The Would Be Gentleman*. David can also be seen and/or heard on numerous audio books, television and radio commercials and the LA First Glance Best Feature Film winner, *You Tell Me*. Writing credits include *You Tell Me*, *First Day* and *All Fall Down*. Favorite directing credits- *All Fall Down* (Theatre Recrudescence), *Out at Sea* (Shakespeare Theatre of NJ) *LA 8AM* (Vital Signs Festival). Much love and thanks to the great William Munt.

Bob Carney Stack (Gonzalo / Stephano) Bob hails from Massachusetts where he studied theatre at UMASS-AMHERST. Bob has studied in NYC with many people from William Esper to Charles Nelson Reilly. Many shows and many commercials later Bob's two favorite experiences are singing "When the Midnite Choo-Choo Leaves for Alabama" for Martin Charrin and doing a rap video with 50 Cent.

Bob would like to thank everyone for everything!!!

Major West (Prospero) Major is from the South side of Chicago and lives in Harlem. Representative theatre credits include the Broadway production of *3-Penny Opera* with Sting, conducted by Julius Rudel and directed by John Dexter; the role of Sam in *Master Harold...and the boys* by Athol Fugard at the Cleveland Play House; *Enrico IV* by Luigi Pirandello at Arena Stage (Washington D.C.), co-directed by Mel Shapiro and Zeldia Fichandler; *Les Blancs* by Lorraine Hansburry at the Huntington Theatre Company (Boston, MA); and *A Midsummer Night's Dream* produced by the Acting Company (founded by John Houseman), directed by Joe Dowling. Major entertains the fantasy of doing *Master Harold...and the boys* and *The Maids* (by Jean Genet), with the same cast in repertory.

Jonathan Wiener (Trinculo / Alonso) Jonathan last appeared at the Edinburgh Fringe Festival in the world premiere of *Jihad: The Musical* playing a very nervous Frenchman and a female airport security guard! Regional: The Shakespeare Theatre Company, *Macbeth*, *Lorenzaccio*, *The Tempest* and *Pericles* (dir Mary Zimmerman). Connecticut Repertory Theatre, *Violet*, *Candide*, *Our Country's Good*, *Loose Knit*, *Lovers and Executioners* and *The Laramie Project*. Colonial Theatre *Damn Yankees*, as well as a featured performer aboard the Disney Cruise Line. Education: BFA University of Connecticut, Michael Howard Studio. Proud member of AEA.

William Shakespeare (Author) Playlab NYC debut. Will has been writing for the Off-Off Broadway theater scene almost as since the beginning of the movement in the late nineteen-fifties. Originally from Snitterfield, England, Will has written or collaborated on over 35 plays. His work has been presented by such notable companies as American Globe Theatre, Aquila Theatre Company, The Drilling Company, Gorilla Rep, Judith Shakespeare Company, Red Bull Theater, and Tiny Ninja Theater. Visit him at www.willshakespeare.com

Kyle Grant (Director) Kyle was born and raised in Detroit MI and trained at the Liverpool Institute for Performing Arts, where he received the Paul McCartney Human Spirit Award in 2005. Since returning to the US, he has devoted his artistic efforts to education, currently working with Theatre Recrudescence on The Arrow Head Outreach Project taking Shakespeare to locked juvenile detention centers. Kyle is overjoyed to be working with Playlab NYC and would like to thank everyone who supports him each day.

Playlab NYC Kevin P. Hale has been yammering on about the kind of shows that excite his imagination and the kind of theater company he would like to be a part of for years. In January 2008, Jennifer

Wilcox told him to shut up and Playlab NYC was formed.



Actors' Equity Association (AEA), founded in 1913, represents more than 45,000 actors and stage managers in the United States. Equity seeks to advance, promote and foster the art of live theatre as an essential component of our society. Equity negotiates wages and working conditions, providing a wide range of benefits, including health and pension plans. AEA is a member of the AFL-CIO, and is affiliated with FIA, an international organization of performing arts unions. The Equity emblem is our mark of excellence. www.actorsequity.org

All the Blessings of a Glad Father

I have been asked on more than one occasion over the last three months, "Why *The Tempest*?"

The first impulse, and the most superficial, came while directing *Macbeth* for Socrates Sculpture Park's Halloween Harvest Festival. As you sit here in the park, you are no doubt aware of the unique design of the cobblestone stage. As wonderful as that performance space was in the role of Macbeth's the blasted heath, I couldn't shake the feeling that it would be even better standing in for Prospero's not so deserted island. Beyond that impulse, the compelling reason to produce *The Tempest* for me is Prospero's relationship with his daughter. It is because of his tenderness and care with Miranda that Playlab NYC celebrates Father's Day with *The Tempest*.

Shakespeare's plays are filled with fathers. In Linda E. Boose's article "The Father and the Bride in Shakespeare," she points out that fathers and sons appear in the action of twenty-three of the plays in the canon, and fathers and daughters in twenty-one. Unfortunately few of Will's patriarchs are deserving of neckties or homemade ashtrays. Oh sure, we hear wonderful things said about King Hamlet, but none of the dead king's actions on stage amount to much more than, "Me, me, me." No one wants to be a stepchild in the household of Titus Andronicus. And the less said about Lear's parenting skills the better.

But in *The Tempest*, we have a father who genuinely cares for his child's wellbeing. Prospero has his faults of course, which parent among us doesn't. Like Shakespeare's famous magician, I'm not always very patient with my two-year-old, and I worry that my son isn't listening to me as closely as I would like. And between you and me, I too look forward to my child's nap time so that I can plot revenge with my imaginary friend. As a father though, I would certainly use all the power at my command to see to my son's education and happiness.

Prospero's character lapses never get in the way of his relationship to his daughter. He tells Miranda early in the play, "I have done nothing but in care of thee." As an audience we never are given reason to doubt him. Prospero is the most successful parent of all of Shakespeare's fathers.

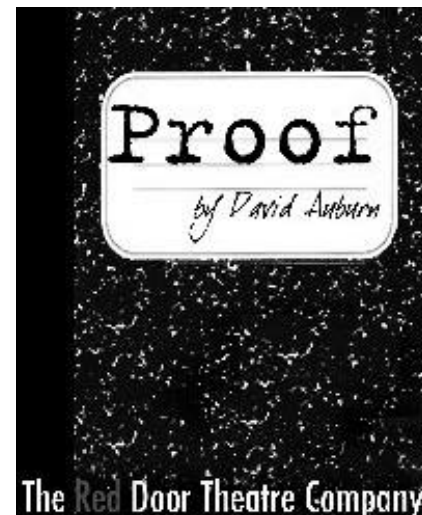
Thank you for coming out to join our celebration of dads this Father's Day weekend.

~Kevin P. Hale, Artistic Director

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An Equity-Approved Showcase
* These Actors are appearing courtesy of Actors' Equity Association.