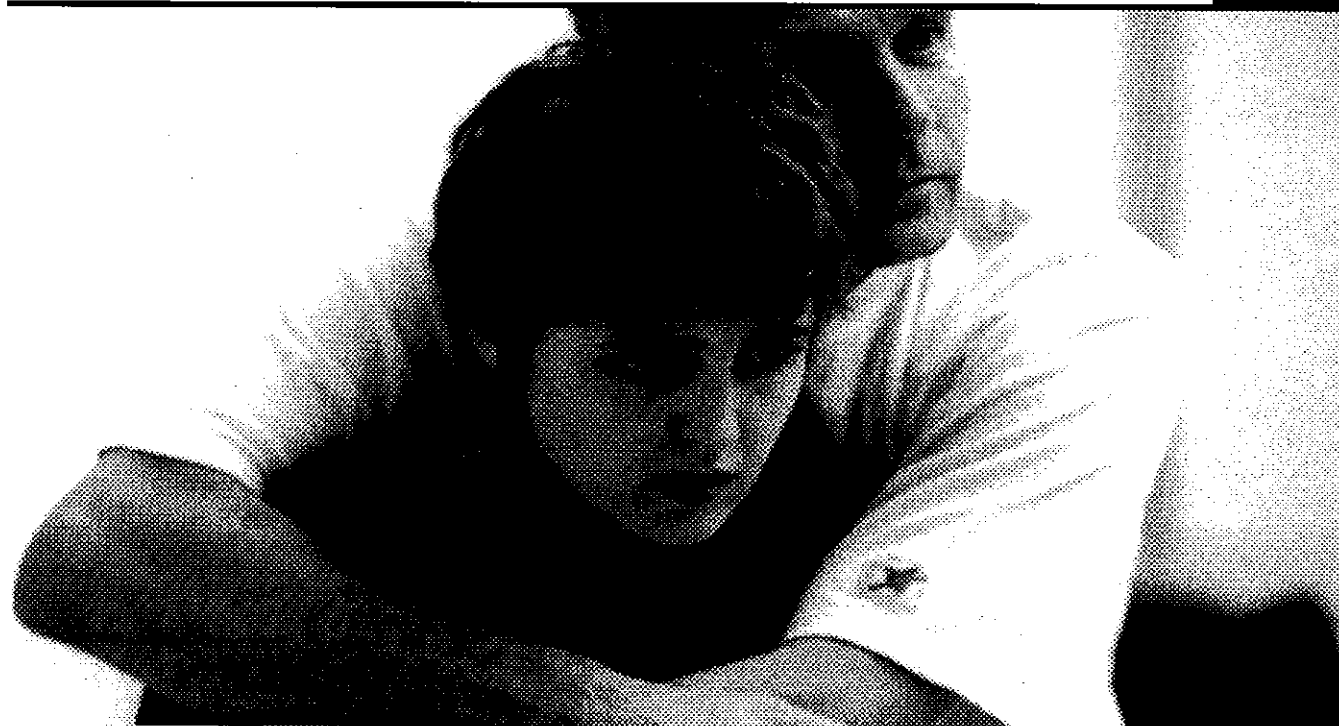

THE TEMPEST

BY WILLIAM SHAKESPEARE

BACKGROUND PACK

COMPILED BY JEANNIE LEWIS



shared experience THEATRE

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With a dynamic fusion of live music, innovative choreography and stunning visual imagery, **SHARED EXPERIENCE** bring their powerful physical style to Shakespeare's mystical play: ***THE TEMPEST***

A passing ship brings strangers to Prospero's island kingdom, shadows from his troubled past. With them comes the promise of freedom for Ariel and Caliban, and the possibility of love for his daughter Miranda. With time running out, will Prospero relinquish his powers to find a new freedom for himself or will the loss of Miranda to love be too much to endure ?

SHARED EXPERIENCE THEATRE have won an international reputation for their distinctive style of performance and committed ensemble playing. Previous productions such as ***Mill on the Floss*** and ***War and Peace*** have brought widespread critical acclaim and captivated audiences around the world.

Director	Nancy Meckler
Designer	Sophie Jump
Lighting	Chris Davey
Choreographer	Liz Ranken
Composer	Peter Salem

*'a wonderful theatrical imagination with a
depth of raw emotion'* DAILY TELEGRAPH

'a company intent on exploring the boundaries of performance'
FINANCIAL TIMES

SHARED EXPERIENCE THEATRE
The Soho Laundry, 9 Dufours Place London E1V 1FE
tel: 0171 434 9248 registered charity no 271414

The pack is designed to offer an insight into SHARED EXPERIENCE's production of *The Tempest*.

It is obviously not possible to reproduce an entire rehearsal process on paper and exercises taken out of context can easily become over simplified. The aim of the pack therefore is to introduce a way of working physically on the text of *The Tempest* and to suggest methods and exercises to use with Drama or Theatre Arts students.

In order to do this, the pack focuses on four main themes of *The Tempest* :

- Fathers and Daughters
- Chaos and Harmony
- Tyranny and Servitude
- Magic and Ritual

In each section there is an introduction to the theme, some discussion of the company's approach to the theme in rehearsal and suggestions for ways in which these themes may be developed by students and teachers.

The pack also includes a historical introduction to *The Tempest* in performance and an interview with the designer of the production.

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Why *The Tempest*?

Nancy Meckler, Artistic Director of **SHARED EXPERIENCE**:

The Tempest has always seemed to me one of the few Shakespeare plays that might lend itself well to the **SHARED EXPERIENCE** approach to text.

The characters rarely discuss or refer to their psychological states, relationships between people are boldly stated and hardly investigated. The play deals with basic elemental drives which characterise human behaviour, e.g. the will to power, the need for love, the problem of living with the knowledge of mortality.

Also the world of the play is one in which everything we see, hear and think may or may not be real, may or may not be happening.

All of these elements give scope to our approach which seeks to express characters' inner, hidden lives in physical expression.

Caliban's rage, Miranda's innocence, Prospero's despair, Antonio's greed for power - these can be given physical form precisely because the world of the play is real and unreal at the same time. Anything can happen on Prospero's isle and if that is so then we can be able to see people's secrets before our very eyes.

The Interpretation

Exiled from Milan and deeply wounded by his brother's betrayal, Prospero created his island free from political intrigue. Milan, the world of politics had been full of people defining themselves in terms of power. In contrast to his own experience Prospero intended Miranda's life on the Island to be simple and nurturing, based on principles of growth and learning in harmony with nature.

At first his Utopian vision appeared complete. Caliban and Prospero lived harmoniously, Ariel served him gratefully. However by the beginning of the play matters have already reached a point where they must change. Prospero's assumption of sovereignty over the Island challenges Caliban's own claims to ownership:

*This island's mine by Sycorax my mother,
Which thou tak'st from me.*

His use of Caliban as a servant establishes a system of hierarchy which inevitably leads to resentment:

*We cannot miss him. He does make our fire,
Fetch our wood, and serves in offices
That profit us.*

Finally it is Caliban's sexual advance on Miranda, or possibly their mutual sexual encounter, and Prospero's forced recognition of her change to womanhood that finally necessitates a return to the world outside the Island.

Fathers and Daughters

The Company Approach

The decision to focus the production on the relationship between Prospero and Miranda is key to an understanding of **SHARED EXPERIENCE's** interpretation of *The Tempest*. It not only creates the opportunity to investigate themes which have long been of interest to the company, but it also opened up a vast area of emotional territory to explore.

Nancy Meckler explains:

Miranda's growth to womanhood is the pivotal point of the play. Prospero has ignored the fact Miranda would have to grow up and know about the world, but she cannot remain a child. Miranda becoming a sexual being is unstoppable, like Time, like Death. Inevitably Prospero must hand her over to another emotional and sexual partner. This also means that he has to open the island to the forces and the people that betrayed him.

In **SHARED EXPERIENCE's** production of *The Tempest*, Prospero is drawn with complex and conflicting attitudes to Miranda's relationship with Ferdinand. An example of this is his reaction to the masque to celebrate the couple's betrothal. In this production the masque is represented as a puppet show involving larger than life puppets representing harvest and fertility rites. Prospero's abrupt ending of the show reveals his obvious discomfort at seeing his daughter's potential sexual and emotional involvement with another man, referred to in front of him.

Suggestions for Development:

1. Look for other moments in the performance that illustrate Prospero's relationship with Miranda. How are the complex emotions expressed? Does his attitude to Miranda change through the course of the play?
2. Consider the following quotes about Fatherhood:

There is no good father, that is the rule. Don't lay the blame on men but on the bond of paternity, which is rotten. To beget children, nothing better; to have them, what iniquity!
(Jean-Paul Sartre, *Les Mots*, 1964, "Lire")

Cordelia: Good my Lord
You have begot me, bred me, lov'd me:
I Return these duties back as are right fit,
Obey you, love you, and most honour you.
Why have my sisters husbands, if they say
They love you all? Happily, when I shall wed,
That lord whose hand must take my plight shall carry
Half my love with him, half my care and duty:
Sure I shall never marry like my sisters,
To love my father all.

(Shakespeare, *King Lear*, The Arden Shakespeare, ed. Kenneth Muir 1966 London)

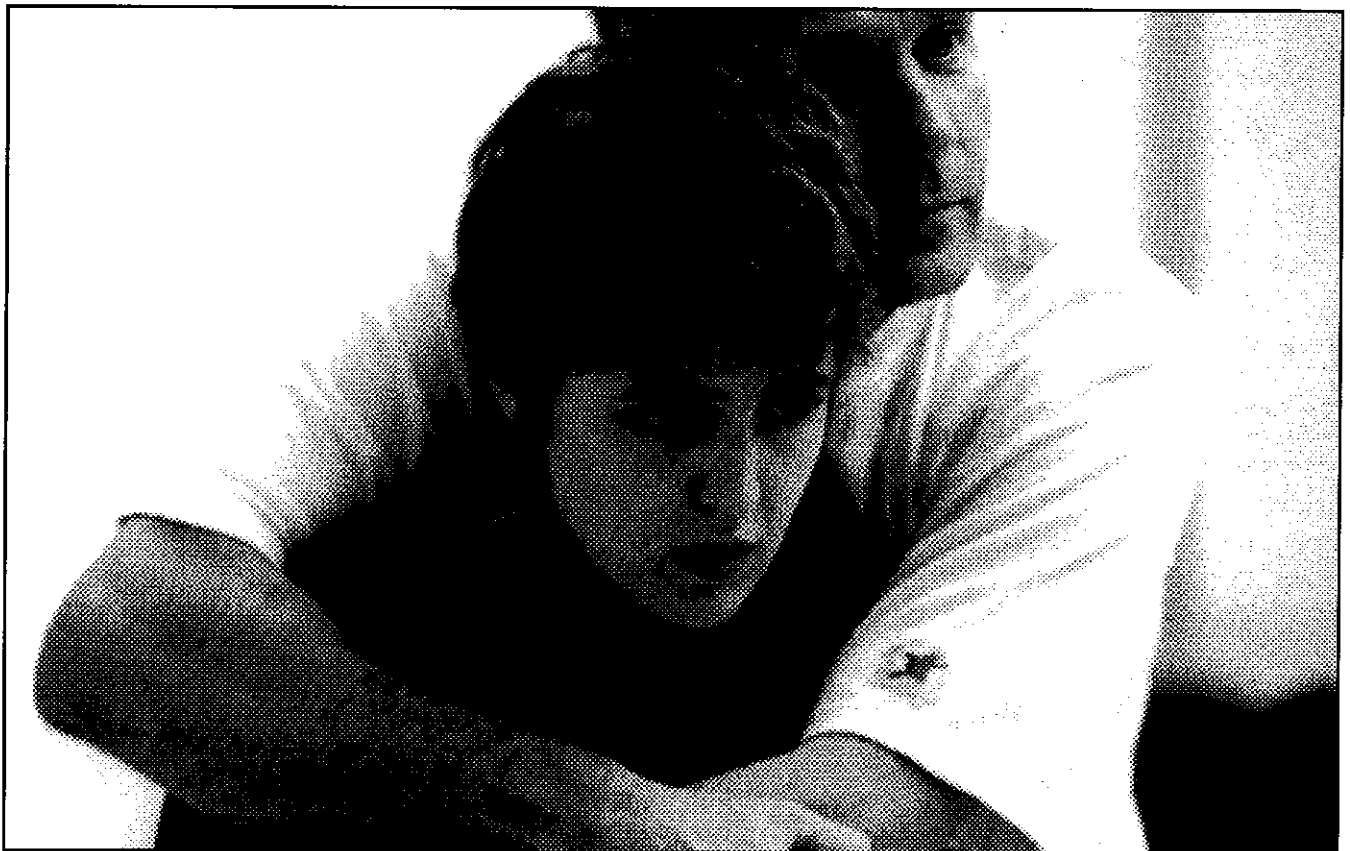
Whatever biography we open we find almost always the familiar symptoms - the father is opposed to his daughter's marriage, the father is opposed to his daughter's earning her living. Her wish either to marry, or to earn her living, arouses strong emotion in him; and he gives the same excuses for that strong emotion; the lady will debase her ladyhood: the daughter will outrage her womanhood.

(Virginia Woolf, ***Three Guineas***. Harmondsworth: Penguin Books, 1977)

- All three quotes present negative images of fatherhood. How far are these negative ideas represented in ***The Tempest***? What positive images of fatherhood can be seen in the text?

Creative Writing:

- Write a story, poem or dramatic monologue entitled "A Father's thoughts at the birth of his Daughter".



Prospero and Miranda played by actors Michael Cashman and Rebecca Jackson.

3

THE TEMPEST

Chaos

Chaos

*The sky, it seems, would pour down stinking pitch,
But that the sea, mounting to th'welkin's cheek,
Dashes the fire out...*

The action of *The Tempest* opens in chaos. This chaos exists in the reality of the storm. However as the play develops it becomes clear that chaos also exists in the characters' inner lives. **SHARED EXPERIENCE's** production of *The Tempest* uses the idea of inner turmoil as the motivation behind the chaotic movements of the opening sequence.



Boat's. "What care these roarers for the name of King?"

The Company Approach

Each actor was asked to recall a time in their own life when they had acted in a way that they were ashamed of. Next they were asked to try to locate a place in their body where the memory was stored. The evocation of the memory then began to trigger a physical response which could be further developed into a more complex physical sequence. This process was lead by Liz Ranken, Movement Director of *The Tempest*.

Liz Ranken explains:

The decision to draw material from the actor's own emotional life creates a deeper connection to the work. When this emotional connection is expressed physically, the movements are more expressive and the images more organic.

Suggestions for Development :

1. Look at Act 1 scene 1. The opening of the play. and notice how Shakespeare builds this sense of turmoil

The Language

- What different types of language appear in the scene (eg orders, questions, insults unfinished sentences)?
- How does the language change as the scene develops?
- Pick out any repeated words or phrases from the scene. Are they connected?
- What sources of conflict are there in the scene?
- How do they contribute to the overall sense of chaos?
- How does the scene build to its climax?
- Is there more than one climax?
- What clues does Shakespeare provide for the actors in this scene?
- Write a chaotic scene of your own.

2. The Setting

- Where is the scene set?
- How many people are there on stage?
- Who are they and how are they different?
- How many times do characters enter and exit?
- Storyboard the action of the first scene. Use only the language from the play you think is essential to convey the meaning and impact of the scene.

Creating the Storm

The Company Approach

The exercises below are based on work done in rehearsal by **SHARED EXPERIENCE** for their recent production of *Mill on the Floss*. The aim in this instance was to create a physical representation of a flood.

The guidelines for the exercises were part of a much longer process and are condensed here to give a taste of how you might begin to create a storm at sea using your own physicality.

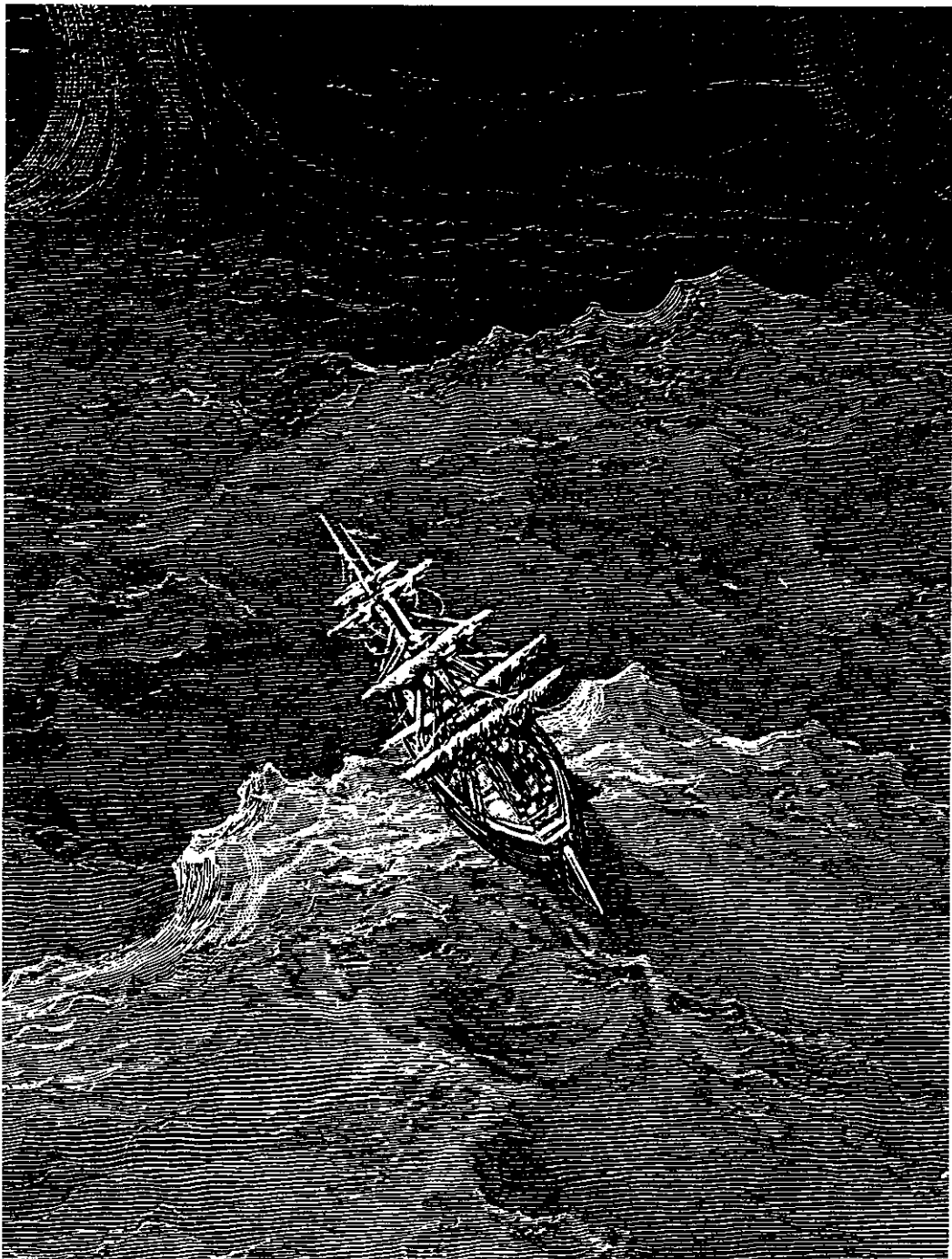
Making Waves:

1. Working in pairs stand at opposite sides of the room. One person demonstrates through gesture that they're sending a wave or water current towards their partner. The other receives the current by responding physically to the gesture sent.
 - Initially this may be done by simply echoing the movement, however it can become increasingly exaggerated as if the current gains force by the distance it travels. Allow the exercise to build, encouraging the group to experiment with the varying force of the currents.
2. Heighten the degree of **urgency and emotional intensity** by imagining that it is someone you love who is being effected by the currents.
[An example from *The Tempest* could be Alonso and Ferdinand.]
 - Try to reach each other through the currents. Experiment with the idea that whatever movement you make creates currents which separate you more. If the possibility of meeting seems too easy add extra currents from outside.
Watch some of the pairs.
3. Try working with the **resistance** moving in water creates.
 - In pairs: one person attempts to move while the other impairs their movement by creating resistance to different parts of their body, arms, legs, hands. The objective of the exercise is to acknowledge the resistance but to continue moving forward.
4. Choose **objects** appropriate to the play ie wooden boxes, rope, chairs, clothing. Individually experiment with moving these objects as though in they are in water. Respond to the currents created by the objects around you.
 - Choose one person to collect the objects. Remember that each movement creates currents that may make the objects increasingly difficult to collect.
 - Add in a strong emotional need to retrieve the objects. ie that each object has a terrific importance or significance to your life and must not be lost.

Water is an emotional medium: the focus of this exercise is on both the quality of the movement and the emotional response it evokes.

Suggestions for Development:

As a whole group dramatise the first scene of *The Tempest* incorporating this work. **Build the structure of a ship** in the centre of the room using objects appropriate to the world of the play. Find roles as either **sailors** or **passengers from Milan**. Work with sounds and lines or words from the text. As the Chaos of the storm builds imagine the ship is breaking up and parts are being carried away by water while the people are separated by the currents.



Harmony

Camouflage - *Concealment from the enemy...by means of paint, branches of trees, smoke-screens; subterfuge of making something appear different; (verb) to disguise, conceal.*

The Islanders in *The Tempest* are in harmony with their environment. This is emphasised in the production by the decision to dress the Sprites in simple white costumes that blend easily with the white set. In contrast, the characters from Milan are made to stand out from the set by their uniforms which link them to a society based on individualism and hierarchy.

The Company Approach

In rehearsal the company experimented with a number of ways to emphasise this harmony and disharmony. Somehow the actors playing Sprites needed to be able to disappear into an object, or to seem to become part of their environment. The challenge to the company was to find effective theatrical solutions to the character's invisibility and to their sudden reappearances. Given the simple symbolic nature of the set it was also important to discover ways to accomplish quick and effective changes of scene. The following exercises aim to provide insights into ways in which this might be achieved.

Suggestions for Development :

1. Laying on the floor, visualise the colour **WHITE**. Find the following characteristics for the colour: **a temperature, a texture, a part of the body, a taste, something in nature** that reminds you of this colour.

Is there a physicality associated with the colour white?

- Allow these images to begin to affect you physically.
 - How would you move as the colour WHITE?
 - What sounds do you associate with the colour?
 - Start to speak the word WHITE. Break the word down into syllables and find a movement for each syllable. Start to physicalise this sequence and repeat.
 - Watch other sequences. Are there connections between them.?
2. Choose an object or a place in the room. Try to find a way of working in partnership with this object: **The aim is to become camouflaged by the object.**
 - What movement does the object/place provoke in your body?
 - Is there a sound that accompanies the movement?
 - Experiment with movements in different parts of the body.
 - Try to express both the physical characteristics of the object/place and your emotional response to it.
 - Divide the group into halves and watch the exercise. Discuss.

3. As a group choose a type of natural environment ie a forest or a field of corn. Using movement and sound, create static and moving images that suggest this environment.
- Choose some members of the group to move around in the environment you have created. Use the sounds and movements you are making to create a particular MOOD or an EMOTIONAL STATE.
 - Experiment with making the environment both pleasant and hostile.



Ariel played by actor Rachel Sanders

Tyranny and Servitude

Nancy Meckler:

The Master/Servant relationship is perceived quite differently by each character. Nobody really wants to be somebody's servant. The Master may feel: "We are friends, I take care of you, I treat you well" but the Servant may feel "I work for you, I love you, but one day I will want to leave". Although the Servant's desire for freedom is natural, the Master is still likely to feel anger and a deep sense of betrayal when it is expressed."

The relationship between Ariel and Prospero is clearly one of master and servant. Ariel owes Prospero a debt of gratitude for freeing him from a tree where he had been imprisoned by the witch Sycorax. In return Ariel agreed to act as Prospero's servant. Prospero rewards Ariel for his excellent service by agreeing to reduce Ariel's term of service by one year.

The Company Approach

In order to discover more about the nature of the relationship between Prospero and Ariel the company employed the analogy of a choreographer and his leading dancer:

The choreographer is inspirational. His ideas are fascinating to his lead dancer, although he often asks her to perform acts that are difficult, shocking or even violent. The dancer's artistic expression, the acts she performs and even how she appears physically are decided by her choreographer. Her task is to communicate the choreographer's vision.

The dancer's abilities are unrivalled. As a performer she has the ability to penetrate people's imaginations. Something in her nature however is "too delicate" for the acts she is asked to perform and she finds herself confined by her relationship with the choreographer. Although she performs her tasks to perfection, her longing for liberty is also a longing to express her true self.

This analogy was then used by the actors playing Ariel and Prospero as a basis from which to improvise. In the improvisation the dancer was given the objective of telling the choreographer that she wanted to leave the company.

By working in this way the actors were able to explore the naturalistic psychology of Prospero and Ariel's relationship before placing them in the context of the spirit world of the play.

Strategies for control: As part of their explorations into the themes of Tyranny and Servitude, the company set up a number of exercises and improvisations designed to look at ways of taking control.

The exercises used a minimum of words for several reasons:

- to show rather than tell what strategy is being used
- to encourage the actor to express emotional text in a physical way
- to encourage the actor to commit themselves to an action rather than just to signal it.

In these exercises it was the power struggle that was dramatic. As Nancy Meckler explains:

We want to see strategies; that is what conflict is. When one person is driving the scene it is not enough for the other person to simply react. Each must have an objective that they are struggling to achieve. The goal is always to be active; always trying to have an effect on whoever they are working with. This relates to a scene. In a scene the characters always want to achieve an objective

Suggestions for Development:

1. In Pairs:

- **A** makes sounds and **B** responds immediately with movements that express the quality of the sounds. Swap roles and repeat.
- **A** makes a movement. **B** makes sounds that corresponds to the movement: swap roles and repeat.
- **A** orders **B** to carry out a movement or task. **B** obeys. Now swap roles and repeat. At some point **B** refuses to take the orders. What effect does this have on **A**?
- **A** tells **B** what to do. **B** starts by following orders but gradually tries to take over. Swap and repeat.

Through the conflict that develops from this power struggle certain strategies emerge. What are the most effective ways of gaining control?

2. Improvisations: The following situations can be used to explore the use of control strategies:

- **A** has upset **B** by creating a terrible mess in the house.
- **A's** objective is to get **B** to forgive him
- **B's** objective is to make **A** feel guilty

Set up a simple domestic setting and play out the scene.
What strategies does **A** use to gain forgiveness?

- **A** is a sick relative of **B**. **A** is not seriously ill but likes to make a fuss.
- **A** wants **B** to stay in for the evening
- **B** wants to go out

How does **A** use his weakness to control **B**?

- **A** is trying to seduce **B**
- **B** does not want to be seduced (or does he?)

Try to achieve the objective through body language and physical signals as well as through language .

3.To develop this work further, investigate the possibilities of improvising a scene where the control strategies are expressed purely physically. For example: a queue at a bus stop, actors competing for attention at an audition.

Magic and Ritual

Magic is the connection of natural agents...wrought by a wise man to the bringing forth of such effects as are wonderful to those that know not their causes

(Raleigh in the History of the World: Works eds Ellis, Spedding & Heath. London 1887-92, Chpt iii pg167-8)

The play *The Tempest* abounds with magic. However there are ambiguities in the way in which it can be interpreted within the play.

From one aspect Prospero's art is the result of his secret studies. Bacon, in his philosophical treatise the *Magnalia Naturae*, promised that the ability to raise storms at will would be one of the benefits of the empirical study of nature: not magic exactly but a feat within the realm of scientific possibility. In this sense Prospero is not a magician but a scientist.

Another facet is the idea of magic as theatre or illusion; in Prospero's own words "*some vanity of mine art*". It is interesting that in this context Prospero refers to himself as an artist.

A third representation is expressed by Prospero when he blames his philosophical pursuits for his dereliction of duty. In this view magic is not compatible with maintaining a position of power in the world but a retreat from it, and in order to return to Milan Prospero is obliged to renounce it.

The darkest view of magic in the play is summed up in the figure of Sycorax a "*damned witch*" who as banished from Algiers "*for mischiefs manifold and sorceries terrible*"

The Company Approach

In this production **SHARED EXPERIENCE** have chosen to emphasise the positive relationship between magic and nature. For example at several points in the play Miranda uses a sequence of gestures: In rehearsal this sequence was developed as a spell taught to Miranda by Prospero, to create harmony. It is based on the following principles:

- A gesture for ridding the body of negative energy.
- A calming gesture
- A gesture to gather energy from the Universe
- A gesture to call energy from each point of the compass
- A gesture of fulfilment
- A gesture that indicates a sharing of positive energy

Suggestions for Development :

1. **In Pairs:** make your own **spell for harmony**. Try to involve the rhythm of your breath as part of the sequence.

- In a large circle teach your spell to the others.
- What is the effect of more than one person doing the spell?
- Are there gestures that appear in more than one spell?

2. Creating a Ritual :

- Create an image of chaos from the objects in the room.
- Look at the destruction and focus on how it makes you feel.
- Choose three objects from the chaos and arrange them in an order or pattern that creates a sense of harmony.
- Repeat this harmonious sequence taking as much time as necessary. Give each movement a sense of significance by the way in which you handle the objects, the speed at which you work and the special movements used.
- Repeat your actions making and unmaking the sequence at least three times. As you do so choose for yourself a particular reason why you are creating this sequence. What does it represent?
- Observe each harmonious sequence, paying special attention to the **quality of the movements**. Is the purpose of the spell apparent?
- As a whole group arrange the remaining objects into one central image. Move to the sides of the room and observe the effect. How has the atmosphere in the room changed from when the room was in chaos?

3. Discussion :

- Do we have rituals in our daily lives?
- What is the purpose of them?
- Do they have a magic significance?



Ariel appearing as a Harpy

Solemn and strange music; and Prospero above, invisible. Enter several strange shapes bringing in a banquet: they dance about it with gentle actions of salutation; and, inviting the King, &c., to eat, they depart.

Discussions with Sophie Jump: Designer**How did you first come up with the idea for the set?**

I had some initial discussions with Nancy during which she explained her two main areas of interest: the focus on the father/daughter relationship, and the idea that rank means nothing on the Island.

It was useful for me to limit the design to two basic principles. The idea of the screens and the fact that the action takes place in a white space. My idea for the screens is that they should represent the sails of a ship. Also that they can be moved easily to change the space into any number of different locations. I especially like the idea that they create mazes in which the characters get lost. The sprites and Ariel move the sails as they have freedom of movement on the island.

Having the space white gives it a blankness. It is an empty canvas on which Prospero creates his magic. The space on the stage can become anything, but essentially it is the Island that nobody leaves. The idea of confinement is emphasised by the fact that the floor cloth is divided into squares. These squares are also used in Act V to represent the chess board. Throughout the play people are being moved by Prospero like the figures on a chess board.

What problems did you encounter?

The most difficult decisions were about costume and finding ones that were appropriate for the characters, particularly those from Milan, but that wouldn't jar with the abstract nature of the set. My first idea was to put the characters in Morning suits to make them seem completely out of place in a situation where rank means nothing. However, I also needed to solve the problems created by the fact that most of these characters were doubling as Sprites. I decided on a simple basic costume that everyone wears: a simple white t-shirt and trousers. Over this each actor wears some clothing that represents their character within the play.

Can you give some examples of these?

Prospero's cloak is patterned with Leonardo Da Vinci's sketches particularly the ones of flight. Like Leonardo, Prospero is a man of both arts and sciences. I had also been looking at pictures of Shaman's blankets. Prospero is a kind of Shaman, his magic arts and learning give him knowledge and control. Prospero's costume is pure white whereas the others are an "off" white. This isolates him slightly. His costume is also loose fitting and comfortable. I had been looking at images of Derek Jarman's garden and the idea of an artist who withdraws from the world into beautiful isolation seems very fitting for Prospero.

Are there any other ideas linking the costumes?

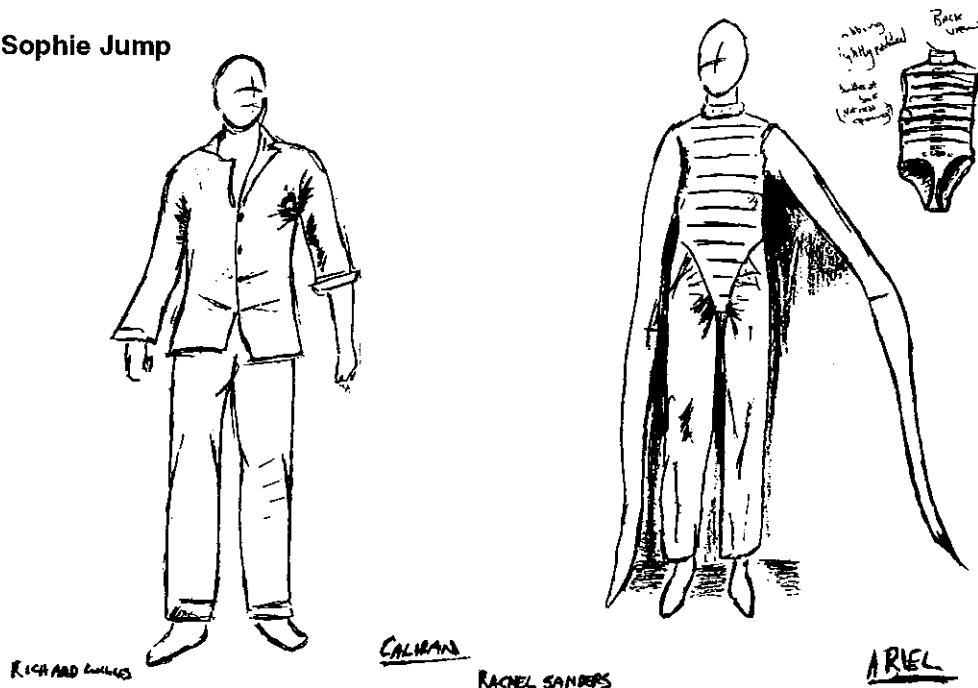
One early idea was the idea of Prospero as the owner of an Asylum where the other characters are inmates. This was not developed as a main concept for the production but became one of the ideas influencing my designs. For example Prospero's coat is like a 19th Century Doctor's coat. Miranda's dress is like an institutional gown which starts off short but becomes gradually longer, showing her development from girl to woman. Caliban's costume is basically a pair of ill fitting canvas pyjamas with draw-string trousers.

The characters from Milan wear naval jackets made out of painted denim not wool. What is important is their obsession with rank not historical accuracy. Their stripes are painted on in gold paint with big braid epaulettes and gold buttons. Prospero wears a similar jacket at the end of the play.

Ariel's costume is based on a fencing suit. The shape of the jacket gives her an androgynous look. Her long sleeves or wings are like the arms of a straitjacket, emphasising the fact that she is confined by her servitude whilst also creating the suggestion of flight.

I wanted Caliban to be different, shocking. Not a monster exactly, but off putting, someone who doesn't fit in with the ordinary scheme of things, a rebel. I wanted the impact to be very physical, sensual even, like suddenly meeting someone whose face is covered with tattoos. He has no inhibition, he is not suppressing anything. He is attractive but in a dangerous way.

Sketches by Sophie Jump



How would you describe your working process?

I read the play several times and picked out sections that seemed to me to be particularly important. Then I did some moment drawings. Next I had the idea for the sails and began to work on them. The idea for the arch at the back of the stage was partly to allow the actors entrances and exits. The backcloth is simply an abstract marble/stormy effect. Obviously one of my main practical considerations was that this is a touring set and must be simple enough to travel with and to get in and out of different spaces.

Have you worked with SHARED EXPERIENCE before?

No, but I have felt very at ease with the style of the production. As a designer my aim is to create a space for actors to work within. I wanted to suggest a way of looking at the piece not to dictate. In my opinion it is always more effective to encourage people to use their own imaginations rather than trying to reproduce naturalistic settings. I like **SHARED EXPERIENCE's** approach to *The Tempest* very much. Their aim is also to involve the audiences in an imaginative and theatrical journey.

Past productions of *The Tempest*

- Pre 1611** Probable performances at *Blackfriars* and possible performances at *The Globe*
- 1611** First recorded performance at the *Banqueting House*, Whitehall for James I on 'Hallowmas nyght'
- 1613** Performed at the *Banqueting House*, Whitehall for the marriage of James daughter Elizabeth. There is the suggestion that the masque was added at this time to reflect the wedding and that it is this version which is preserved in the 1623 folio of Shakespeare's work. Prospero may therefore represent James I rather than Shakespeare or an amalgam of both.
- to 1650** One of the less performed Shakespeare plays (31 allusions to it), comparable with *Julius Caesar*, *Macbeth* and *The Winter's Tale*.
- 1667** After the reopening of the theatres it was first revived on 7 November in a version rewritten by Davenant and Dryden *The Tempest: or The Enchanted Isle*. This includes less than a third of Shakespeare's text and increases the comedy, music and dance. Hipollito, a beautiful young man who had never seen a woman was added to balance Miranda who was given a younger sister, Dorinda who married him. Caliban was also given a sister Sycorax and Ariel was paired with a female sprite Milcha who was pursued by a pair of comic sailors. This performance was seen and enjoyed by Peypes, the king and a capacity crowd on its opening night.
- 1674** Shadwell revised Davenant and Dryden's version into a very elaborate and very popular opera.
- 1700-1732** The opera was produced in 26 out of 32 seasons at *Drury Lane*.
- 1746** Shakespeare's version was revived at *Drury Lane* but only ran for six performances.
- 1757-1776** Garrick revived the Shakespeare text at *Drury Lane* with only 432 lines cut and 14 added.
- 1777** Sheridan takes over at *Drury Lane* presenting Shakespeare's text with an extra masque and a grand dance.
- 1776-1779** The operatic *The Tempest* is revived at Covent Garden.
- 1789-1803** Kemble, now resident at *Drury Lane*, rewrote the text to include again Davenant and Dryden's extra characters with their music and that of Shadwell. Dorinda's role was larger than Miranda's and was therefore much more popular with actresses. Very well received, revived most seasons.
- 1806-1817** Kemble, now moved to *Covent Garden* revised the play removing the operatic elements, but retaining much of Davenant's extra plotting. This version remained in repertory there until 1817 and was the standard text for performance until the 1840s.

- 1838** Macready presented a spectacular version which was largely Shakespeare's text with a great deal of stage machinery and flying actors.
- 1857** Famous version by Kean with prominent stage effects including magic and the storm as well as a band of 'naiads, wood-nymphs and satyrs bearing fruit and flowers' as Prospero's spirits. Though the text was heavily cut the play ran for five hours.
- 1891** Frank Benson presented Shakespeare's text in Stratford at the Shakespeare Memorial Theatre with simplified staging.
- 1897** The play was presented on an open stage with no scenery and a simple pipe and tabor score by William Poel's *Elizabethan Stage Society* at *The Mansion House*.
- 1904** Herbert Beerbohm Tree presented the most spectacular and successful Edwardian version of the play. He exploited electricity and used complex and subtle lighting effects. He created a powerfully realistic ship for the first scene and added dance and pantomime sequences. The role of Caliban was much extended (and was played by Tree).
- 1914** Ben Greet produced a two hour show with no special effects at the *Old Vic*.
- 1919** William Bridges-Adams created an attempt at an historically accurate production representing a Jacobean masque.
- 1930** Ariel reverted to being played by a man, the dancer Leslie French, with John Gielgud (aged 26) as Prospero and Ralph Richardson as Caliban at the *Old Vic*.
- 1957** Peter Brook directed *The Tempest* at Stratford as a projection of Prospero's (Gielgud) inner self. Generally harsh, bleak and monochrome with the stage a dream world.
- 1970** Jonathan Miller directed a *The Tempest* which is an exploration of colonialism. Miller saw Caliban and Ariel 'as different forms of black response to white paternalism'.
- 1974** Peter Hall's National Theatre production presented *The Tempest* where Prospero (Gielgud again) was less harsh. It was based on Inigo Jones' design for stage and court masques. The oppositions in the play were stressed with Caliban's face divided into monstrous and noble sides and the civilisation of Prospero's cave contrasted with the primitivism of Caliban's home on the stage.
- 1978** Peter Brook presented a dramatically different *The Tempest* as a "work in progress" at The Roundhouse with no stage and the actors in work clothes (except Prospero who wore a white karate suit and Ariel a kimono), it has been describes as an "Artaudesque fantasia". The play started with the actors warming up, then stiffening their faces into masks making unintelligible sounds. The audience sat on boxes or chairs or scaffolding. The play was much cut with the lines muttered and intoned. The violent energies (sexual and rebellious) released in the play were stressed and explicitly expressed.

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Jeannie Lewis Biography

JEANNIE LEWIS is an actor and freelance teacher. She trained at Manchester University, The Institute of Education and Drama Studio. Before training as an actor, Jeannie was head of Drama at a North London Comprehensive School. She has also taught in Special Schools, Sixth Form Colleges and University Drama and PGCE Departments.

Jeannie has worked extensively with young people as a freelance workshop leader. Her work includes companies such as Talawa, Oval House, Theatre Centre YPT and Unicorn Theatre. She was Youth Theatre Workshop Director for the Young Vic where she co-directed "*Sheroes and Heroes*" in the Young Vic Studio. She has also worked internationally with the British Council. Jeannie is Education Director and company member of Antic Hay Theatre Company.

Jeannie's recent acting credits include "*A Bad Case of Love*" with Eastern Angles Theatre Company, "*Therese Desqueroux*" with Antic Hay and "*Collecting the Twentieth Century*" with Changeinspeak TC.



Glazed pottery tile.
Transfer printed earthenware c. 1880s,
with scene from *The Tempest*.