

William Shakespeare's *The Tempest*

Abridged and directed by Catriona Clancy

A Kinky Fish production in association with City Academy

Dramatis personae

Island dwellers

Prospero Adam Mattison-Ward, Ahmed Arif, Richard Kirkcaldy
Magician and Rightful Duke of Milan

Miranda Caitlin Fitzsimmons
Prospero's daughter

Caliban Gregory Lecointe and Alberto Santangelo
Monster and Prospero's slave

Ariel Teagan Mann and Naomi Segal
An airy sprite and Prospero's servant

Goddess Ceres Larissa Moran

Goddess Juno Rosalind Stern

Ship crew and passengers

Alonsa Maria Annecca
Queen of Naples

Antonia Michelle McKay
Prospero's sister and usurper Duchess of Milan

Ferdinand Tadhg O'Brien
Prince of Naples, Alonsa's son and Miranda's love interest

Gonzalo Gregory Lecointe
A nobleman

Sebastian Alberto Santangelo
Alonsa's brother

The Master Larissa Moran
Ship captain

Boatswain Rosalind Stern

Trinculo Larissa Moran
A drunk shipwrecked mariner

Stephano Rosalind Stern
A drunk shipwrecked mariner

Supporting cast Whole company
Mariners, nymphs, huntsmen, sound effects etc

Synopsis

The magician Prospero, rightful Duke of Milan, and his daughter, Miranda, are stranded on an island. Twelve years ago Prospero's jealous sister Antonia - helped by Alonso, the Queen of Naples - deposed him and set him adrift with the five-year-old Miranda. The nobleman Gonzalo secretly helped Prospero, upgrading his small and shoddy boat, supplying him with food and water, and books from Prospero's library.

Possessed of magic powers due to his great learning and prodigious library, Prospero is reluctantly served by a spirit, Ariel, whom he had rescued from imprisonment in a tree. Ariel had been trapped there by the witch Sycorax, who died prior to Prospero's arrival. Prospero also keeps the witch's son Caliban, a deformed monster, as his slave.

The play opens as Prospero, having divined that his sister Antonia, is on a ship passing close by the island has raised a storm (the tempest of the title) that causes the ship to run aground. Also on the ship are Queen Alonso, Alonso's brother Sebastian, Alonso's royal advisor Gonzalo, Alonso's son, Ferdinand, plus crew members. Prospero, by his spells, separates the survivors of the wreck into several groups. Alonso and her son Ferdinand believe one another dead.

Prospero works to establish a romantic relationship between Ferdinand and Miranda; the two fall immediately in love, but Prospero worries that "too light winning [may] make the prize light", and puts Ferdinand through a series of tests. He also decides that after his plan to exact vengeance on his betrayers has come to fruition, he will break and bury his staff, and "drown" his book of magic.

In the first of two sub-plots, Caliban falls in with Stephano and Trinculo, two drunken crew members, and attempts to raise a rebellion against Prospero (which ultimately fails). In another sub-plot, Antonia and Sebastian conspire to kill Alonso and Gonzalo, so that Sebastian can become King. They are thwarted by Ariel, at Prospero's command.

In the conclusion, all the main characters are brought together before Prospero, who forgives Antonia and Alonso, pardons Caliban and uses his magic to ensure that everyone returns to Italy. Ariel, as her final task for Prospero, is charged to prepare fair sailing weather and she is then set free to the elements.

Artaud's Theatre of Cruelty

In our production of *The Tempest* we have explored some of the ideas of French dramatist Antonin Artaud. He believed that the theatre should affect the audience as much as possible, so he used a mixture of strange and disturbing forms of lighting, sound and performance.

In his book *The Theatre and Its Double*, Artaud expressed his admiration for Eastern forms of theatre, particularly the Balinese. He admired Eastern theatre because of the codified, highly ritualised and precise physicality of Balinese dance performance, and advocated what he called a "Theatre of Cruelty". At one point, he stated that by cruelty, he meant not exclusively sadism or causing pain, but just as often a violent, physical determination to shatter the false reality.

He believed that text had been a tyrant over meaning, and advocated, instead, for a theatre made up of a unique language, halfway between thought and gesture. Artaud described the spiritual in physical terms, and believed that all theatre is physical expression in space.

Imagination, to Artaud, is reality; dreams, thoughts and delusions are no less real than the "outside" world. Reality appears to be a consensus, the same consensus the audience accepts when they enter a theatre to see a play and, for a time, pretend that what they are seeing is real.