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The 2000 Globe Season

The Red Company

The Tempest

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(Globe Research)

THE TEMPEST

The Red Company, 2000

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THE TEMPEST

Dramatis Personae, The Red Company

PROSPERO , THE RIGHTFUL DUKE OF MILAN	Vanessa Redgrave
MIRANDA , HIS DAUGHTER	Kananu Kiriimi
ANTONIO , HIS BROTHER, THE USURPING DUKE OF MILAN	Martin Turner
ALONSO , KING OF NAPLES	Terry McGinity
SEBASTIAN , HIS BROTHER	Sam Parks
FERDINAND , ALONSO'S SON	Will Keen
GONZALO , AN HONEST OLD COUNSELLOR OF NAPLES	Robert McBain
ADRIAN , A LORD	Tas Emiabata
FRANCISCO , A JESTER	Jonathan Oliver
TRINCULO , A JESTER	Steven Alvey*
STEPHANO , A DRUNKEN BUTLER	Steffan Rhodri
THE MASTER OF THE SHIP	Tas Emiabata
BOATSWAIN	Jonathan Oliver
ARIEL , AN AIRY SPIRIT ATTENDANT UPON PROSPERO	Geraldine Alexander
CALIBAN , A NATIVE OF THE ISLAND, PROSPERO'S SLAVE	Jasper Britton
<i>THE MASQUE</i>	
JUNO	Besa Berberi
IRIS	Kate Fleetwood
CERES	Geraldine Alexander
NYMPHS, REAPERS, SPIRITS, MARINERS	Victoria Nolan and members of the company

Other roles played by members of the Company

*Steven Alvey replaced Paul Chahidi who became injured during the final dress rehearsal of the play.

MUSICIANS

VIOLIN

DRUMMER

DOUBLE-BASS

CLARINET

ACCORDIAN

Steve Bentley-Klein / Joe Townsend

Michael Gregory / Phil Hopkins

Andy Lewis / Dave Ayre

Merlin Shepherd / Dai Pritchard

Kevin Street / Mark Bousie

COMPANY MANAGER

STAGE MANAGERS

Marian Spon

Rowan Walker-Brown

Jayne Aplin

Paul Williams

Jack Morrison

Lenka Udovicki

Tim Carroll

Bjanka Ursulov

Nigel Osborne

Laurie Booth

Viktor Bischoff

Jackie Matthews

Glynn MacDonald

Stewart Pearce

MASTER OF PLAY

MASTER OF VERSE

MASTER OF DESIGN

MASTER OF MUSIC

MASTER OF DANCE

MASTERS OF MOVEMENT

MASTER OF VOICE

PRODUCTION NOTES IN GENERAL

THEMES

- Master of Play Lenka Udovicki talked to the cast on the first day of rehearsals, and described **1992** as a year when “**a tempest hit Yugoslavia**”. She and her husband left Yugoslavia in 1992 and since then have lived in Britain as exiles. She noted that it was difficult for people living outside the Balkans these days to conceive that there was in fact a time when this was *not* a chaotic place to live. The kind of anarchy that characterises life in the Balkans today might be likened to a tempest of the scale that Prospero cooks up, said LU.
- LU recommended a book, *Another Day of Life*, by a Polish journalist reporting on the war in Angola. Reading an excerpt from the book one of the company hit upon a key term: “**confusao**”. This was used to describe a state of confusion, a mess, a state of anarchy and absolute disorientation; though created by humans, “confusao” eventually destroys them. Prospero, argued LU, has the power to perpetuate or ultimately reverse this kind of “confusao”.
- **Exile** – LU’s exile status and Vanessa Redgrave’s lifelong political activism informed their perception of the exiled Prospero, but the production itself drew only indirectly on their shared experiences.

SET

- The production made extensive use of the technical capabilities of the space. The traps in the heavens and the floor were both used; a large sail had its mast broken before it being struck up through the trap in the heavens. A well-timed pyrotechnic went off as the mast appeared to break into two, and fold in on itself. A large ship’s wheel came up through the trap in the floor at the top of the show; this disappeared at the end of the first scene.
- Tesla’s Egg: a contraption invented to illustrate the nature and movements of electromagnetic fields was used in the production, which meant that a supply of electricity had to be rigged through the trap in the floor. Lenka identified Nicoli Tesla as an unsung hero and compared his professional status as a scientist with Prospero’s as an exiled scholar.
- Ropes were used, suspended from the machine in the heavens, tied around the pillars, from the balcony, to enact the storm sequence.
- A dolly was used to “discover” Ferdinand and Miranda playing at chess. Scholars have always indicated this as a likely use for the so-called discovery space, and it was interesting to see the theory put into practice.

CLOTHING

- The costumes reflected a world of fantasy, not anchored to one place or time. The clothing scheme featured a number of different silhouettes from across the ages, to set the play in its own world, rather than a particular historical period.

- The **Mariners** wore modern blue naval uniforms with berets of woollen knitted caps, wide webbing belts and hooded jackets
- The **Lords** were sumptuous in embossed satin and velvet. Their silhouettes featured long capacious skirts and long-tailed coats
- The **Musicians** were dervishes in tall white hats and white linen pyjamas with wide terracotta sashes
- **Ariel** had a white face and was barefoot with a white knee-length box-pleated skirt and fitted suit jacket in linen.
- **Spirits** were in mummified wrap-helmets and white, paint-splashed overalls. Goddesses appeared in large reinforced paper gowns, stuff less substantial than the rich fabric of the court
- **Miranda** wore a cream-coloured Aran sleeveless jumper with polo neck, together with a white and gold cloche-style hat, a gold linen-look trouser suit with long tailored jacket and flared trousers.
- **Ferdinand** wore cream linen slacks, a cream Aran-sleeved jumper with silky chest and back panels, with a cream raw silk long-length waistcoat with side vents. His shoes were gold satin embroidered Indian sandals.
- **Prospero** wore black silky jodphurs tucked into black knee-length riding boots, a black shirt with sleeves rolled up and light grey combat-style waistcoat with many pockets and zipped compartments. VR also wore a reversible azure/cream circular knee-length cape, tied back and black leather fingerless driving gloves. She carried a large wooden staff and her hair was dyed dark grey.
- **Caliban** was caked head to foot in brown clay and had a large tattoo in the centre of his back. He wore patched leather knee-length breeches and was barefoot. Seaweed was stuck on his shoulder and gold paint applied around his eyes. His hair was caked in dried mud, with seashells stuck on top of his head.

MUSIC

- Music played a prominent role in this production. During the first week of rehearsals LU invited Yugoslavian company member Besa Berberi, to sing something for the group in her native tongue. BB asked the company to decipher the meaning of three different songs using the different rhythms as clues. It was surprisingly easy to do this, and the cast felt immediately the connection between this music and the emotion behind it, plus the power of the single voice in telling a story.
- Nigel Osborne, the composer of the score, used some of the same strong Turkish rhythms as those featured in the score for *The Comedy of Errors*, from the 1999 Season. The predominance of the *klezmer* clarinet was a notable feature; Nigel added in several non-traditional instruments, including a piano-accordion. This was at the heart of the music of the Spirit world, which blended Balkan melodies with tango to intoxicating effect.

- The text indicates several traditional “numbers”(songs), and to this NO added a good deal of underscoring.
- The production also featured what might be described as extended vocal techniques from the actors. An almost constant presence in the Lords’ Rooms, the company was frequently engaged in making buzzing noises (when Ariel appeared), and the Jasper Britton produced interesting harmonic-hums.

22 April 2000: Full Company and Musicians Rehearsal on the Globe stage Tempest Music, I.2:

A drone underscored the tempest music as Prospero emerged from the discovery space wielding the magic staff. The five-piece band (clarinet, accordion, fiddle, double bass and percussion) played from the front of the balcony, as this position offered the best projection and favourable acoustics. Actors in the tiring house provided the noises of distressed sailors on the sinking ship.

Ariel’s song, ‘Come unto these yellow sands’, I.2:

GA played a small wooden recorder to accompany the musicians. A strange effect was created by a single, lightly-stopped note sustained on the double bass. This was picked up by the rest of the band, while actors in the Musicians’ Rooms added atmospheric sighs, sea-effects, and the howls of watchdogs to the music.

‘Full-fathom five’ I.2:

Sea effects from the actors in the Musicians’ Rooms underscored the music. GA was accompanied vocally by KF and BB, who sang Balkan harmonies to her lyrics. GA asked if KF and BB could sing the harmonies without words, and if she might begin speaking the lyrics, instead of singing them from the beginning. GA found it a challenge to be heard above the level of the music.

‘While you here do snoring lie’ II.1:

During technicals, NO brought the band down to the stage to work more closely with the actors. He asked all of the available actors to supply a buzzing note to underscore Ariel’s song. He gave them one of two notes to hum and buzz. KF and BB supplied harmonies to GA’s melody.

Caliban’s song, ‘Ban’ ban’ Ca-caliban’ II.2:

JB sang a Balkan melody to a drone of fiddle and clarinet. At the refrain he was joined by very strong percussive rhythms on drums, and a plucked bassline while other actors sang “Ban’ ban’ Ca-caliban...” etc. The effect was of barely contained anarchy – as JB yelled “Freedom!” above the din. This song was followed by the interval, and so ended the first Act on a note of high audience excitement.

Banquet Tango, III.3:

NO described this as a combination of oriental melodies set to a tango beat. Choreographer Laurie Booth worked with the actors on their tango skills.

2 May 2000 : Rehearsal on Stage: Full Company and Musicians

NO fixed the length of the cue for Prospero's "tempest" (top of I.2) to 32 bars. Underscoring was introduced for a new cue at I.2 line 66 ('My brother and thy uncle called Antonio...'), involving the double bass, clarinet and fiddle. LU decided that she would like the same cue to be repeated at line 112 ('...th' King of Naples') and line 132 ('Me and thy crying self') in the same scene.

VERSE WORK

- **Pronunciation:** VR asked if the pronunciation of "Milan" could be "as it is in the Folio" – i.e. *Mill-ane*, with the accent on both syllables. Master of Verse Tim Carroll said he thought that was acceptable.

- **Meter:** TC gave each company member a sheet containing lines from various Shakespeare plays. TC gave an introduction to the symbols for stressed and unstressed syllables. He then asked the Company to scan one line each as though they were all regular lines (which most weren't) and to read them out "technically" with regular emphasis, regardless of the meaning of the line.

All of the lines contained the word "not"; all had weak (unstressed) "nots" in common. TC said that the word "not" is almost always in an unstressed position. He said that actors almost always stressed "nots" and that they should cease this practice. TC said that this was because the "not" of Shakespeare has been replaced by "-n't" (as in "couldn't" or "wouldn't") and so we falsely think that we should stress the "not" as we would today having chosen it specifically over a "-n't" form).

TC handed out a sheet of quotes that had personal pronouns in unstressed positions, most of which TC claimed to have heard stressed quite strongly. He claimed that words like "I" or "my" do their work whether we hear them or not.

- TC reminded the company that you can draw attention to a word with **stress** and/or **pitch**. Very often these two go together, but can also be separated; you can raise the pitch of words without laying weighty stress on them.

- There is a tension between sense and meter, and neither should be allowed to dominate. TC suggested meeting halfway.

- A **troche** is the same as an iambic foot, but in reverse (STRESSED-unstressed). TC handed out a sheet of quotes that, although not troches, are always read as such.

- Two unstressed syllables together are said to be **pyrrhic**; you have to decide which of the weak syllables is the weakest. **Sponde** is the opposite, with two stressed syllables together, and the strongest syllable has therefore to be lifted, as well as stressed.

RESEARCH

- Jaq Bessell brought in *Prospero's Island: The Secret Alchemy of The Tempest* by Noel Cobb
- LU asked JB to research the rituals and traditions associated with Ancient Roman wedding ceremonies. She wanted to draw upon these for Prospero's blessing of Miranda and Ferdinand. JB researched the story of Hymen, god of marriage. Hymen came to be looked upon as the founder and protector of marriage rights. At weddings a sacrifice would be made to him, songs sung and flowers and wreaths strewn.

Sources consulted:

Ann Monsarrat, *And the Bride Wore... The Story of the White Wedding* (London, 1973)

Peter Brown, *The Making of Late Antiquity* (Cambridge and London, 1978)

Margaret Baker, *Wedding Customs and Folklore* (Vancouver, 1977)

Pierre Grimal, *Love in Ancient Rome*, transl Arthur Train, Jr., (London, 1981)

SCENES IN REHEARSAL

Note on abbreviations

Descriptions of the scenes in rehearsal contain abbreviations that correspond to the following directions or areas of the stage:

SR – stage right (audience left)

SL – stage left (audience right)

CS – centre stage

DS – down stage area (front of stage)

US – up stage area (back of stage – *frons scenae*)

These terms were developed as a means of describing movement and position in proscenium-arch theatres; though they are far from ideal for the Globe's purposes, I use them in the absence of a more satisfactory set of terms.

The terms "long exit" or "long entrance" refer to an exit or entrance through either of the flanking doors, that passes in front of either of the two stage pillars.

The terms "short exit" or "short entrance" refer to diagonal exits or entrances through either of the flanking doors, that do not pass in front of either of the two pillars.

Other abbreviations correspond to the initials of various company members.

Act I, Scene 1 The "tempest" sequence:

• 2 May 2000: On stage with musicians

The first scene began with BB singing a traditional Balkan song *a capella* from the balcony onstage GA began a "dumbshow"; she moved a model ship through the air as though up on a stormy sea. The musicians on the balcony then began the music of the tempest itself, and the actors playing mariners entered to the Master's cry of "Boatswain!" through the

flanking door SR from the balcony. Choreographed rolls and tumbles from the ensemble punctuated the opening section of text. The text also had to compete with a highly energised 'tempest' of music at the same time, and it was a challenge to hear the actors above the storm.

The Lords' entrance featured its own distinct choreography –to create the impression that of an unsteady ship's deck, constantly on the move. The stage pillars represented masts to be clung to whenever possible.

LU noted that the large sail would be unfurled by KF and BB around line 50 ('All lost! To prayers, to prayers!'), and that BB and KF would run around the stage to waft the sail as though buffeted by the wind. LU noted that a pyrotechnic effect would then be triggered to "explode" the mast that supported the sail. This mast would then break into two pieces, before it could be pulled out of sight through the trap in the heavens.

After a complete run through this scene, NO asked if the Lords' entrance could include an enhanced level of vocal response, to boost the dissipating energy levels at that point in the scene. NO explained that this would be more effective than boosting the levels of the music alone, as the band needed to leave themselves with "somewhere to go" for the rest of the scene. LU thought this was a sensible idea.

Jonathan Oliver (Boatswain) ascended the rope ladder suspended from the heavens before his line, 'Down with the topmast!...' (32). Once aloft, he was pulled from side to side by fellow mariners who hung onto the bottom of the rope ladder. This sweeping movement was echoed and thus amplified by like movements from KF and BB who pulled on ropes attached to both pillars. The effect created was one of a high wind dragging the rope ladder (and its helpless human attachments) in its wake.

• 9 May 2000 – Day 1 of Technicals

The dumbshow at the top of the show had been extended. Two Mariners (TE and JO) watched over the ship's wheel, TE from the balcony, JO steering on stage. Ariel appeared by the SL pillar with a small paper boat (plastered, filled with rice) and this she manipulated as though on a stormy ocean. The two mariners swayed as though they felt the impact of Ariel manoeuvring their own boat.

Ariel remained on stage throughout, manipulating her tiny boat, the actors playing mariners careering around in amplified reaction as the ship obeyed Ariel's whim. GA's movements were crucial as cues for the actors on the stage.

The pyrotechnic effect startled everyone, especially the musicians standing on the balcony directly below the trap in the heavens.

The ship's wheel sank at the end of the scene, with Ariel on it.

Act I, Scene 2 Prospero and Miranda

• 30 March 2000

LU encouraged KK to explore as many different tactics to persuade Prospero to mend the damage of the tempest. LU suggested that it is Miranda's implicit criticism that forces Prospero to set the record straight in terms of their family history. Vanessa Redgrave said she felt that Prospero has a real change of opinion in the middle of the scene; Miranda's compassion actually dissuades Prospero from condemning the ship to complete and utter destruction. VR added that if she didn't understand the need to destroy and revenge, she couldn't understand her ultimate need to forgive. LU agreed, and noted that this change of heart needs to be communicated to Ariel, and to be tackled in the staging. LU said that the manner in which Prospero chooses to make Ariel appear to the audience will tell them a great deal about the precise kind of connection and communication between the two characters. She agreed that the tempest itself should feel apocalyptic, not simply a perfunctory gesture by Prospero.

LU and VR discussed the possible reasons why Prospero accuses Miranda repeatedly of not listening: either he thinks that the deeper philosophical truth in his words eludes the young Miranda, or his own insecurities cause him to question her attention and comprehension.

LU talked about the significance of the time element of the play. She suggested that though he has been on the island for 12 years, it is for only a single 4-hour window (the time between six and now) that the stars are aligned sufficiently to aid him and ensure success.

• 8 April 2000

VR found that the rehearsal cloak she had been using made it difficult to wield her Kendo stick; LU thought a sleeveless garment would be less restrictive. VR's lessons in Aikido (with choreographer Laurie Booth) had been progressing, and she was quite proficient by this time.

Music underscored the opening of this scene, and Miranda's opening lines to Prospero.

KK ran to the DS "crystal" (one of two on stage), a good vantage point from which to watch the tempest. Her distress at what she saw spilled over into anger at her father.

VR spread out her cloak on the floor during her speech: 'So, /Lie there my art...'. She noted that her performance cloak would need to form a full circle when laid out on the ground, to represent a globe. She added that the centre of the cloak's circles should be positioned directly below the star in the painted heavens, the "most auspicious star" upon which Prospero's fortunes depend. VR thought that this de-robing should be a remarkable, unique moment and it should draw Miranda's attention, however unwillingly. Otherwise, VR feared the disconnection between Miranda and Prospero would draw focus purely to the "business" that she was involved in. LU suggested that this magic garment would ordinarily fall under Ariel's stewardship, and that this is the first time that Prospero lets Miranda touch it at all. Temptation of this kind would be too much for even the most disillusioned teenager, LU suggested.

VR said she thought that "Lie there my Art" might be more interesting if it was said to the robe as though it were a living creature. KK gave it back to VR after a moment of awed contemplation; she felt that it is too powerful, and could do harm as well as good.

LU encouraged KK and VR to develop and to play with the sense of rampant curiosity that girls of Miranda's age often have. The text tells us that she has often embarked on "bootless inquisition" about her family legacy. LU asked KK to "spy" on Prospero's unfurling of his cloak; at one point VR caught KK in this act, and invited her to "sit down". Miranda should then make a big show of stomping around to the other side of the stage purposefully to ignore Prospero's entreaty. The forgiving, playful nature of the relationship between parent and child was nicely developed by this work, a wonderful counterbalance to the teenager's sense of injustice that is so much a part of her character.

• 11 April 2000

VR's Scottish dialect seemed to be more strongly developed by this stage. LU adjusted the business with the magic cloak so that VR took off the cloak herself with something of a flourish, laying it flat on the floor.

Miranda's opposition to Prospero had developed past the level of a teenage indignation. This relationship seemed more subtle and complex than before, and Miranda's distress at the shipwreck seemed to threaten Prospero's authority in the opening moments, and genuinely call his motives into question from the start.

A salute to the heavens - something between a kneeling prayer to Allah and a yoga stretch - was worked in for the line: 'By Providence divine'. Prospero and Miranda gave thanks anew for their salvation, and another element in Prospero's instruction revealed itself.

• 21 April 2000

The Company was able to rehearse the dropping of loft insulation from the trap in the heavens, to mark the transition from ocean to island. These particles had the appearance of grains of sand, and seemed easy to walk upon. The particles would be released after the ship's sail disappears, we understood.

• 26 April 2000

LU wanted Antonio to appear during Prospero's speech to Miranda, "like a hologramic image, rather than a real character within the scene". It was decided that MT should enter via the trap in the stage floor.

A new circular cloak was introduced at this stage. VR enjoyed walking around its perimeter while talking to Miranda, as she felt this conjured up the idea of a "magic circle".

• 28 April 2000

LU decided to add Alonso to the scene, as another "hologramic image" that appears through the trap like Antonio. Once onstage, MT and TMc worked together to perform a "dumbshow" of the story of their conspiracy as Prospero described it to Miranda.

• 2 May 2000

The loft insulation particles were replaced with a rubber compound that resembled compost in its base state. Stage Management noted that this compound might provide more grip in wet conditions, and that it would be painted to resemble sand, if used.

Ariel's entrance

• 30 March 2000

KK asked about the extent to which Miranda is aware of Prospero's magic: GA thought that Miranda never actually sees Ariel. LU agreed that Miranda should be unaware of the specifics or mechanics of Prospero's art.

Ariel's bond to Prospero - in terms of servitude or bond of honour - seemed to be hard to pin down. The difference between Prospero from Sycorax was discussed for some time.

• 8 April 2000

GA entered through the discovery space USC and crossed directly behind VR. LU noted that Ariel will actually be lowered down on a rope from the trap in the heavens, when the rehearsals transfer to the stage. Crouching behind Prospero, the Ariel faced straight out to the audience as she related her part in the tempest and shipwreck. This made for a strong theatrical picture – Ariel seemed an extension of Prospero's magic staff, which VR - sitting on the floor facing out - held upright.

LU thought that Prospero should gently lower the staff to the floor before asking Ariel for particulars of the shipwreck. VR did not directly look at GA; LU suggested that Ariel is a spirit who visits her mind as well as her cell. GA communicated physically as well as verbally, using gestures choreographed by LB. GA described these movements as trying to "see with the palms of my hand". The pattern of movements resembled *tai chi* in their concentration and focus. GA confessed that at this stage the movements still felt more automatic than organic, but was encouraged by LB.

As LU saw moments that she particularly liked, she asked the actors to pause so that the impulse that led to the moment could be identified, clarified and strengthened. She asked GA to move so that she occupied the area of the stage to which VR had her back. LU suggested that Prospero should look at the sleeping Miranda when enquiring, "are they, Ariel, safe?"

• 11 April 2000

LU added some interesting figure-of-eight movement with VR and GA: Prospero collars Ariel in fury at her impertinence (demanding liberty) and pushes the hapless spirit around the stage to "hang" her on the SR pillar, facing front. Then as GA squirmed helplessly, VR recounted the tale of Sycorax and the cloven pine. VR told the story 'out to the Globe'; Ariel, after all, is painfully aware of what happened, and needs no reminder. This clearly terrified GA, who squealed at the mention of Sycorax and Caliban, and seemed to be tortured by all too vivid recollections of her imprisonment. VR's tactic was to bully Ariel with "art" that clearly caused pain to her servant. This helped to make Ariel's ultimate acquiescence complete and believable; it also gave credence to Caliban's claims that Prospero sends spirits to pinch him.

• 2 May 2000

VR spread a fully circular rehearsal cloak on the stage floor prior to Ariel's entrance. This time, Ariel's entrance was amended so that after descending, GA crossed to the cape and picked up the other end of the magic staff held by VR. She addressed VR from SR, rather than from directly behind VR. Servant and master seemed thus connected by Prospero's staff of power, and Ariel's status seemed raised by being allowed to address her master directly.

BB sang a non-vocalised chant over the fiddle that underscored Ariel's entrance. GA was anxious to pinpoint the moment when she would descend from the trap in the heavens. Since this had not actually been executed in full up to this point, one could only hazard a reasonable guess as to how long her descent might take. LU decided she should take line 187, 'I am ready now' as her cue to descend.

• 4 May 2000 – Rehearsal on Stage

VR used her magic staff to pinion GA's shoulders, "crucifixion style". GA stood rooted in fear to hear the tale of Sycorax and the cloven pine. Actors in the Lords' Rooms supplied cries of anguish in the background.

• 6 May 2000 – Rehearsal on Stage

The first attempt to fly in Ariel went very successfully. GA used a single handed grip through a loop around her wrist, and dropped down long a safety line out of the heavens and onto the stage.

Caliban's entrance

• 30 March 2000

VR wondered how it was that Caliban was confined by Prospero. The term used by Caliban is to "sty" him. Jaq noted that this is the *OED's* first recorded usage of the word in this way. JB thought that this left the word free to almost any interpretation. JB thought that the precise nature of Caliban's confinement might be better explored at a later stage.

• 11 April 2000

JB spoke his first line from inside the trap. VR struck the stage floor with her stick to summon him. The trap seemed to present a plausible location to "sty me in this rock", and made sense of VR's line "come thou earth". JB mimed cracking and swallowing a raw egg for "I must eat my dinner".

Ariel's brief appearance in this scene was something that GA thought might be worth looking at with LB. LU directed VR to sense GA's presence behind her a moment or two before turning US to address her "quaint Ariel".

KK wrestled JB to the floor during Miranda's angry exchange with Caliban. JB chased her around the stage on his knees. LU wanted this to appear as an innocent game at first,

which turns nasty at the end. This presented a considerable challenge to both actors in terms of their texts, which tended to get swallowed up in the frantic action. VR felt uneasy about standing by and watching this, intervening only at the very end.

LU suggested that Caliban is in fact deeply in love with Miranda, and it is his frustrated lust that makes him behave so abominably towards her. KK wondered if this might help their exchange work with less physical rough-and-tumble. She suggested such a level of tension between the two might make it easier for JB to provoke her. Also, a briefer wrestling game would enhance this, rather than a longer, drawn-out battle.

VR thought it unwise for her to use her stick to repel Caliban in this instance. She suggested that the stick should be identified only with very specific powerful magic, such as the raising of tempests. Moreover she noted that this kind of "everyday" magic should be evident only in its effect on the recipients, not in Prospero's movements. She felt there was a real danger that the power of the stick would be devalued through overuse. She added that she did not want to release her magic through her *words*; she thought her actions had more power, and her words should reinforce the spell.

• 4 May 2000

The relationship between Miranda and Caliban had developed considerably, and seemed a very rough-and-tumble one. KK threw mock kick-boxing moves at JB and wrestled him to the floor. She also mocked his speech impediments, and even threatened him with Prospero's magic staff.

• 7 May 2000

JB and KK examined the text as it appears in the First Folio. JB and KK looked for cues in the text for the physical actions they wanted to incorporate into Miranda's 'abhorred slave' speech. They decided to experiment with the use of semi-colons as cues for movement.

KK and JB discussed the degree to which Miranda was trying to "be mature" as she berates Caliban, as well as the ease with which she is drawn into Caliban's rough and tumble games – something that frustrates and annoys Miranda.

Ferdinand and Miranda Meet

• 6 April 2000

One of the challenges of this scene is the number of asides that Prospero and Miranda have to interject, while the main action continues. LU talked with WK (Ferdinand) and KK about the effect of Prospero's magic. Ferdinand should be transfixed by Miranda, and so Prospero's asides are ignored or unheard. WK was troubled by Ferdinand's apparent rudeness in completely ignoring his beloved's father – he argued that considering his desire to marry Miranda, he would be more than attentive to Prospero

VR was troubled by the idea that Prospero and Miranda should be on the stage when Ferdinand and Ariel enter, since this moment follows the violent encounter with Caliban, and takes place on a different part of the island. She was uneasy at the prospect of simply

"lurking" with Miranda (and possibly having to put her to sleep once more). VR wanted instead to exit with KK prior to the entrance of Ariel and Ferdinand.

LU amended the movement so that VR began this episode from her "cell" in the discovery space, watching unseen by Ferdinand. KK entered from within the tiring house, through the central opening, covering her own eyes. Ferdinand was led around by Ariel's music, and crossed to SR. VR was then able to cross further DS to the SR pillar to hide as Miranda spoke to Ferdinand.

LU encouraged KK to develop the playful and slightly petulant side of Miranda in the moment when she asks Prospero if Ferdinand is a spirit. LU was interested in exploring the little conflicts and clashes that occur between parent and child; Miranda could decide that Prospero is trying to play a trick on her, by conjuring a spirit in the likeness of Ferdinand.

WK froze for a few seconds looking in KK's direction before dropping to his knees abruptly and addressing what he believes is a goddess. This moment seemed to suggest that there is a precise moment at which Miranda becomes visible to Ferdinand. The same phenomenon occurred when Prospero accuses him of presumption: 'What wert thou if the King of Naples heard thee?' WK chose to share 'He does hear me...The King my father wrecked' with the audience, rather than Prospero. This allowed KK to chastise her father, as well as express her compassion for Ferdinand's plight ('Alack, for mercy!'). Ferdinand hears this, but misses its full meaning.

KK offered WK a 'cuddly' unicorn as a token of her esteem, placing it on the ground between them. VR intercepted this gift angrily on 'A word, good sir' (443). This allowed KK to share 'Why speaks my father so urgently?...' as an aside to the audience. However, LU decided to change this, and have Miranda address Prospero directly, as he stands apart from the young lovers. This helped to explain why Ferdinand does not immediately follow Prospero. VR did not cross to stand between the lovers until her last intervention.

VR began to wield the magic staff as a Kendo stick. She threatened Ferdinand with it only after he drew his sword, "No, I will resist such entertainment till/ My enemy has more power.' (465-466)

'Hang not on my garments!' chides Prospero, as Miranda prevents him from attacking Ferdinand with the magic stick. VR loved the idea that Miranda's intervention physically unbalances her – she thought the power of her stick and the human frailty of her body made for a lovely, ironic contrast. Prospero should not be so omnipotent that the intervention of his little girl had no effect, she said. VR suggested that it should be Ariel and not Prospero's own strength that disarms Ferdinand. GA placed her hand on WK's head, causing him to drop his weapon. KK hung on to VR's coat until storming off in a teenage huff, '...I have no ambition/ To see a goodlier man.'(483-483)

• 11 April 2000

LU talked to KK and WK about their first eye-to-eye encounter. This moment should not be 'charmed', she explained, but rather a moment that is powerful because Ferdinand is released from Ariel's spell, and because Miranda looks at a real man's eyes for the first time. Ferdinand does not see Miranda until this moment, and the music underscoring the scene will cease at this moment.

WK drew his sword as soon as he was commanded to follow VR. Standing behind him unseen, GA placed her hand on his head; this gradually weakened and broke him. VR held an *en garde* position with her stick until WK crumbled and fell to the floor.

Disarmed and on the floor, WK once again caught sight of KK from across the stage. KK thought that although Miranda has to obey her father and keep her distance from Ferdinand, she nonetheless gave a series of "secret signs" to the beaten Ferdinand. KK crossed quickly to him once VR's back was turned, to whisper "Be of comfort" (496) to Ferdinand (on all fours). The pair paused CS, 'both in either's powers' (451) until Prospero reiterated 'Come, follow' and warned Miranda 'speak not to him.' (502)

VR brought up the puzzle of why Prospero talks aside to Ariel throughout the meeting between Ferdinand and Miranda. VR maintained that she felt very little connection to Ariel in this scene, and saw little connection between Ariel and Miranda. VR suggested Ariel take a more active part in helping the young people to fall in love. Could Ariel be a kind of Cupid in this scene, she wondered? Otherwise, VR saw little reason to repeatedly congratulate and thank Ariel as the plan unfolded. GA acknowledged the need for greater involvement from Ariel, and she cartwheeled across to VR immediately before KK and WK encountered each other. At VR's feet, the asides to Ariel made much more sense.

VR confessed that her instinct was to properly "inspect" Ferdinand as she comes to the conclusion 'thou mightst call him/A goodly person' (416). Otherwise, she felt as though she was jumping to many conclusions, instead of playing through the moment truthfully. However, LU thought that Prospero would never chance revealing Ferdinand to Miranda unless he *knew* he was a suitable match for his daughter.

• 26 April 2000

WK expressed concern that his entrance was too “exuberant”; WK suggested that the loss of his father might suggest a “cooler” entrance. He felt it was inappropriate to brandish his sword while “chasing the music” about the stage, as the text did not support these actions. Indeed, the idea of *looking* for the source of the music puzzled WK; he said that he felt more comfortable *listening* more intently to locate its source. WK wanted to find some movement that was more in keeping with Prospero’s line, ‘He has lost his fellows and strays about to find them.’ Accordingly, he decided to take a moment to collect himself, and resume the search for his father.

Act II, Scene 1

• 3 April 2000

LU led the actors in a few exercises designed to develop group co-ordination and collective concentration, before beginning a read-through of the scene. LU had the rehearsal pillars in place, and then showed the cast a scale model of the crystals that would also be set on stage. For the early stages of rehearsals, wooden tea chests substituted for crystals, placed in DSR and USL positions. LU decided that the flanking doors should remain open for the bulk of the play, and the discovery space closed – to represent Prospero’s cell. Stage management brought in rehearsal swords for use in this scene – MT and TMc draw their swords in this scene – and a few items of rehearsal clothing (capes and jackets) were made available.

LU worked in great detail from the very beginning. She suggested some broad blocking patterns for this scene, which clarified the storytelling. However, she urged the actors to take their time to experiment, and reassured them that her suggestions were no more than suggestions for the time being.

LU reminded the actors that the shipwrecked lords begin their time on the island as a group – more or less unified – and this group quickly disintegrates as personal interests clash. She described the group as an organism that splits itself and changes its form.

TMc isolated himself from the group from the beginning, sitting apart on the DSR “crystal”, grieving for his drowned son. RMc tended towards a central position between the two pillars, while MT (Antonio) and Sebastian hung around the pillar DSL, which was a convenient place for their asides. The two encouraged RMc to take some rest on the USL “crystal”.

After the actors had played through the scene once, LU asked the actors to respond with questions about the scene. The actors asked LU to fill in the emotional and geographical context of the scene. LU indicated where the shoreline might be (in the “yard” area) and the actors discussed the apprehension they might feel, exploring a totally unfamiliar space. LU asked the actors to remember that their leader, Alonso, was not behaving in a recognisable manner, and that the idea that a leader in charge knows no better than his followers can instil fear and rebellion among the troops. TMc was intrigued by the idea that he was struggling to give the group the leadership they needed, being unable to focus on anything other than his own private grief and sense of loss. LU reminded TMc of the pressure he would feel, knowing that the group was continuing to rely on him, even in

these altered circumstances. For the second play-through, TMc occupied a much stronger position within the group as a whole.

LU was keen to establish the relative status of the members of the group, to help to tell the story as clearly as possible. She asked Alonso's attendants to enter at a short distance behind TMc, awaiting instruction. TMc paused, centre, desperately searching for any clues to Ferdinand's whereabouts. TMc's attendants became more nervous and readied themselves with their weapons, to defeat their unseen assailants.

TMc crossed quickly to the SL pillar as though he had seen something helpful in the distance. He pointed wildly at it, beckoning RMc to join him at his vantage point. When he did so, RMc looked out, saw nothing, and began the lines at the top of the scene as consolation for the deluded king.

As the scene was played through again, TMc began to explore his options searching for Ferdinand. This opened up his movement significantly, along the front edge of the stage. This left the strong USC position available for Antonio and Sebastian to speak in asides. The tension within the group became more tangible as the work progressed; LU suggested that Gonzalo feels the pressure not only from Alonso but also from those behind in the group. LU's main preoccupation was to build a sense of a unified organism in this scene, to explore how it moves, how it communicates with itself, to be able to use its breakdown into factions to the greatest dramatic effect. So, TMc as the "head" of this "being", led its every move, and his every move was mirrored by his minions, from a respectful distance.

• 19 April, 2000

The Company rehearsed the scene on the Globe stage. TMc made effective use of the three levels of galleries as he scoured the "horizon" for signs of his son. As he sank to his knees in despair, Adrian and Francisco knelt behind him, mistaking his collapse for a sign of devotion. The increased depth of the acting space also aided the Sebastian/Antonio asides to happen outside of the main action.

RMc's descriptions of the island gained a tangible context in the (albeit empty) space and it was possible to imagine the Lords encountering this strange landscape for the first time – strewn out across the stage, they seemed appropriately marooned by the empty Globe.

• 20 April 2000

TMc wondered why he had been directed to pray in this scene, given that his lack of hope seems to last throughout the scene. LU suggested that the prayer he offers might be in mourning for Ferdinand. LU thought that Alonso could discover a shoe washed up on the shore, and that this might give him a reason to pray.

As Antonio remarks 'They fell together all as by consent'. MT suggested that Adrian and Francisco might fall asleep more suddenly, perhaps at the same moment as Gonzalo. LU suggested that Sebastian might be more passionate in his desire to kill Alonso, to help the asides between Sebastian and Antonio to flow more easily.

• 21 April 2000

The Company rehearsed again on the Globe stage, with the floor covering (loft insulation particles) in place.

LU continued to finesse some of the actors' choices. TMc discovered the shoe on the ground at around line 25: 'I prithee, spare' he says to Gonzalo. At this point, TMc crossed to DSC to inspect the shoe. This moment had to be integrated with the existing piece of business to follow (a silent prayer) and so the transition between the two pieces of business was rehearsed. After TMc knelt to pray, he abandoned the shoe and left it on the ground USC, and slumped onto the US crystal.

LU encouraged RMc to "discover" the landscape in a more spontaneous fashion as he spoke of its properties. "This isle" should be opened out to take in the whole Globe, she advised; the text describes the natural beauty and abundance of the island, but LU reminded RMc that the environment is new and unknown to him at this point.

• 26 April 2000

It was generally agreed that the scene had become too slow and heavy. A discussion followed to explore ways to lighten the scene and pick up the pace:

- Though Alonso's private grief was indeed great, it was suggested that the rest of the group might emphasise the miracle of their deliverance a little more. TMc suggested that it might also be helpful to establish how the shared experience of the group had bonded them.
- LU suggested Francisco and Adrian should share more fully in Gonzalo's revelations about the green grass and their fresh clothing. This would help distinguish the three as the "good guys", and not the "three men of sin".

The Lords' entrance was amended so that Gonzalo's opening speech began as soon as the group entered. This helped to lighten the mood a little.

LU suggested that Gonzalo's exchange with Sebastian - 'The truth you speak doth lack some gentleness'(138) - should be more private. By hiding what he is saying from Alonso, the brittle nature of the situation could be emphasised. It also alienates Alonso still further.

TE had been researching the historical significance of the Moors in European society. He thought that it was useful to establish that he had joined the group of Lords at Tunis, and that therefore his character in this scene is an African lord. Accordingly, TE argued that Sebastian's comments about Claribel's marriage should register as slurs with him. LU suggested that SP direct his racist comments in TE's direction; this would develop yet more tension within the group.

The scene was run a further 3 times. The racial tension between Adrian and Sebastian was developed and emphasised, and MT directed 'whores and knaves' at Francisco and Adrian. The tension was so great that TE approached as if to draw his sword as SP spat out 'loosed her to an African'.

Act II, Scene 2

• 3 April, 2000

Work began on this scene with the actors selecting rehearsal clothing and props. For Stephano this of course included a bottle. JB used a stage curtain for Caliban's gabardine.

As the scene was first played through, PC began to use the observers in the room as a substitute audience, referring constantly to them

LU wanted to distinguish the ways in which the three different characters conquer and move in the space. Caliban, she said, should devise a kind of individual logic to his movements, a determined path that he knows he must take with his burden; he knows the island, and should be the most certain in his journey. Trinculo should enter in a distracted, disoriented way. LU also wanted PC to devise a way of stepping on Caliban, stopping cold in his tracks, facing the audience as he tries to work out what on earth it is that he has run into. In the same vein, LU wanted JB to pretend to be dead, and to lie still, moving only very occasionally and accidentally. SR (as Stephano) should have some of the swagger about him that might make him (in the eyes of Caliban) a leader of sorts.

After a second play-through, LU encouraged PC to seize the opportunity to make a complete change in movement and energy as he encounters the form of Caliban. She wanted him to enter frantically and then begin to move incredibly slowly and cautiously as he tries to work out what is going on. LU asked JB and PC to think creatively about how they might give the impression of a "four footed monster." She described some frantic, cartoonish movement, followed by the frozen forms of Trinculo and Caliban in different positions under the gabardine. PC and JB experimented with various permutations and positions without the gabardine - it was easier to move that way at first - and LU began to shape some of the results. LU said it was important for PC to bear in mind that Trinculo is so confused that he does not know whether *he* (let alone the "dead islander") is really dead or alive. The situation depends upon the tyranny of confusion and fear. SR should sing his song to bolster his own sense of bravado, not to express his drunkenness, said LU.

LB joined the rehearsal to help devise some rudimentary moves for this sequence. Looking at the text with the actors, LU identified the number of moves needed.

• 27 April 2000

PC experimented with the delivery of Trinculo's opening monologue. He explored the speech more cynically, rather than exploiting the purely comic potential of the speech. PC chose to return to his comedic interpretation, as this experiment slowed the pace down considerably. LU suggested that PC find a level somewhere between the extremes of his fear at being alone, and his impatience with his own fear.

SR experimented with the idea of urinating against a pillar for Stephano's opening song. LU liked this idea, and asked that SR adopt it until further notice.

LU wanted PC to concentrate on visualising the forthcoming storm for the benefit of the audience. She wanted him to show how terrifying the storm is, and how lucky he is to have escaped with his life.

LU and PC talked about Trinculo as a jester who needs attention. Trinculo needs a reaction to everything he says or does. PC suggested that this might be the first time Trinculo as

found himself alone., and as such might explain why he remains loyal to Stephano, despite being hit by him later.

When the scene was run again, PC played Trinculo's 'Were I in England...' speech as a way of persuading himself that the unidentified monster would not harm him.

The movement of the 'four legged monster' was conquered simply, as it developed organically out of the scene. JB hooked PC's legs over his shoulders as he dragged himself on his belly across the stage, PC's head between JB's legs.

• 4 May 2000

PC decided to play Trinculo's opening soliloquy out of annoyance with the storm rather than fear of it. He felt that this gave him more scope to build up to his fear when Caliban "attacks" him.

Final Dress Rehearsal on stage

PC slipped on the wet floor or particles. As a result he broke his tibia and dislocated his ankle. The floor covering was abandoned. Mark Rylance was brought in to play Trinculo for the play's first public performance.

Act III, Scene 1

• 20 April 2000

LU was keen to establish a sexual tension between Ferdinand and Miranda. However, WK felt that contact between Ferdinand and Miranda should not extend beyond hands touching. Given that Miranda is a true innocent, WK felt that a kiss would be meaningless to her.

Once Ferdinand and Miranda agree to be husband and wife, WK and KK experimented with a fairly long and slow ritual of exploring each other's hands, before KK broke off to exit. A second time through, this ritual was replaced with a kiss, played more out of desperation than lust by WK. KK's reaction was one of confusion as well as pleasure.

A third time through, the kiss was replaced by a playful dance, with Ferdinand pursuing Miranda a little more directly throughout the scene. This helped KK to develop a sense of Miranda's confused feelings for Ferdinand and to illustrate her lack of experience of romantic love.

Act III, Scene 2

• 19 April 2000 Rehearsal on Stage

JB used a tarpaulin for the blanket. SR carried a small barrel from which he drank "sack" throughout the scene. As SR "promoted" JB to "lieutenant/standard" he marked this by "collaring" him with a leather belt. SR decided to reject this business later.

• 2 May 2000 Rehearsal on Stage

JB said he felt he had not succeeded in tapping in to the appropriate energy as the plot to kill Prospero unfolded. LU advised him that it might be only when Stephano says 'I will kill this man' that the possibility actually becomes a reality for Caliban. Caliban should feel as though a long-held dream is about to be realised, said LU.

LU warned SR about the dangers of "generalised drunkenness". He agreed that it was very important to be specific in identifying particular moments and particular reasons why his spirits become lifted or depressed.

- **10 May 2000: Day 2 of Technicals**

JB smeared a mixture of gel and black pigment across the faces of PC and SR as well as his own, as a mark of their confederacy in the plot against Prospero. Many jokes about the "Black and White Minstrels" were bandied about initially, and JB considered other, less comprehensive daubings as a result.

Act III, Scene 3

- **19 April 2000 Rehearsal on stage**

A rehearsal "banquet table" was used. Two spirits, VN and KF, entered through the central doors, and charmed the Lords into dancing a tango with them. The spirits "vanished strangely" through the central opening, leaving the banquet bearers and the Lords on stage. The banquet table was constructed rather like a large stretcher, with a split canvas front that concealed Ariel (GA) as it was carried on stage. The struts of the "stretcher" were split at the mid-point, so that the "table" appears to break in the middle as Ariel emerges as the Harpy. In this way, the table appeared to transform itself and become the wings of the Harpy.

The table was adapted. The table no longer split, and GA had small sleeve attachments added to her Harpy costume to represent wings. SR and BB were the banquet-bearers, wearing skirts of the same papery fabric as the table. GA climbed up onto SR's shoulders. GA thought that the Lords' drawing their swords on her would help make this move seem more motivated and stronger. The business on the shoulders was dropped because white paint from SR soiled Ariel's black costume.

- **28 April 2000**

The question of the appearance of the Harpy and the Lords' reaction to this prompted a discussion amongst the cast. LU wanted their reactions to vary – the majority of the Lords should draw their swords upon the apparition, but Gonzalo, Francisco and Adrian should not.

LU thought that Francisco and Adrian know nothing of Prospero, as Prospero himself makes no mention of them. Furthermore, Gonzalo *is* mentioned by Prospero, and so LU thought that he might start to become affected by the Harpy a short while after its appearance. RMc and MT disagreed with this, pointing out that the Harpy identifies "three men of sin", and that Gonzalo seems puzzled by their behaviour – 'Why stand you in this strange stare?' – they argued that Gonzalo should be oblivious to the appearance of the Harpy.

GA raised the question: What is the Harpy and what is the effect of it appearing? She also asked if the Harpy should scream. LU decided that the image of the Harpy (in a black Nazi-style military uniform) is frightening enough without screaming.

JO, TE and RMc froze when the Harpy appeared, LU favoured this as a means making them oblivious to its existence.

Act IV, Scene 1 The Masque

• 31 March 2000

VR asked why Miranda is described by Prospero as 'a third of mine own life'. TC said that this might refer to Prospero's age (45, Miranda is 15). Alternatively he said it might refer to a trinity of Prospero-Miranda-Prospero's dead wife. Finally, it might be that Prospero values his art, his dukedom and his daughter equally. VR thought that Ariel might be implicitly involved somewhere in this equation. Perhaps Caliban, Ariel and Miranda represented the various responsibilities of Prospero's life on the island.

VR asked what the line 'bring a corollary/Rather than want a spirit' meant. LU said that it meant the whole company would be arriving on stage at any minute!

LU explained her choice to cast Ariel as Ceres: she believed that it was unfitting to introduce goddesses above Prospero in importance and power. She believed that the most omnipotent and magical powers can be affected by humans, not deities. VR wondered if the goddesses named in the masque might be more on the model of gods in the *Aeneid*, who occupy both lofty and lowly places on the "chain of being".

VR said she was resistant to categorising any of the characters or episodes as "magic" or "not magic", or Christian, Pagan, Ancient, Modern etc. She said that for her to understand not only her character but also the play as a whole, she had to believe that everything and everyone was multi-layered, existing and operating on several different layers of reality and experience. The purpose and power of the masque seemed diminished to VR, if the ruse of actors or spirits impersonating goddesses dominated.

• 5 May 2000

LU decided that the Reapers in the Masque dance should be more "masculine", so a new routine was developed for them. Their footwork became more grounded, and they experimented with sharpening stones against the blades of their scythes to produce a percussive sound. LU was keen for the Reapers' Dance to contain an element of danger, and so LB showed SP how to jump barefoot over the scythe blades.

The Nymphs costumes were found to be too wide for the actors to join hands and cross under each other's arms, and so their routine was altered to compensate for this. The movements were retained but the actors performed them at a distance from one another.

- Towards the end of the masque, NO's score became discordant, distorted and threatening, as Prospero remembers Caliban's plot against him. LU wanted to choreograph more movement in this moment. Her idea was that the four Reapers should move towards the dancing Ferdinand and Miranda in a threatening manner, until they are fended off by Prospero, using his staff to block their scythes.

Caliban, Trinculo and Stephano

• 4 May 2000

JB questioned his reading of the line 'Let't alone/ And do the murder first.' (232-33). The Folio reads 'Let's alone', and JB suggested that this might be a more interesting reading. Rather than simply referring to Trinculo's obsessive interest in the garments, the line could be a further attempt to ally himself with Stephano and to isolate Trinculo – in other words, an attempt to create an "us and you" situation. LU thought this was an interesting idea.

• 7 May 2000

LB choreographed the movement between Caliban, Stephano, Trinculo and the three dogs (played by actors), at the end of the Act. LU was keen for the sequence to be quite horrific, to contrast with the high comedy of the previous scene. She decided that as Caliban attempts to exit SL, one dog (TE) held by Ariel should chase him back on stage. At this point, JB threw the bundle of clothes up into the air. Likewise, LU decided that Trinculo and Stephano would run off through the door SR, only to be chased back on stage by two more dogs (JO and VN) held by Prospero. The three dogs then attacked Caliban as Trinculo and Stephano scrambled to recover the clothes; as the dogs turned on all three, they would flee the stage by the door SL.

It was suggested that the dogs be on long leads, and that they hold block-like "stilts" to lengthen their arms (or 'front legs')

Act V, Scene 1

• 20 April 2000

LU noted that Tesla's Egg would be brought on stage at the top of the scene, The egg would either be carried on by a spirit or it would appear through the trapdoor. The logistics of this would depend very much on the degree to which the power supply to the contraption could be disguised.

Initially, LU thought that VR and GA should exit at the end of IV.1. VR suggested that she remain on stage between the Acts to help the action to move forwards. Ariel, she suggested, could bring on Prospero's magic robe. However, LU said she wanted to retain the break between Acts to provide a breathing space after the comic action of IV.1 and "to allow something magical to be created". She noted that music would be played whilst Prospero and Ariel are in the 'cell' and the egg contraption is being put in place.

VR described the Tesla's Egg contraption as a device that could be used for good, life-giving purposes (like the sun) or for bad (like an atom bomb). At the top of the scene, all Prospero's thoughts are concerned with vengeance, and the Egg represents the pinnacle of his plan. VR suggested that the lines, 'At this hour/Lies at my mercy all mine enemies' (IV,1, 64-65) be added before 'Now does my project gather to a head' (V,1,1). LU agreed to this and the line was cut from Act IV, and added to the top of Act V.

Ariel prevents Prospero from destroying the Lords at the end of the play, as Miranda persuades his mercy in Act I:

Ariel: ...if you now beheld them, your affections
Would become tender.

Prospero: Dost thou think so, spirit?

Ariel: Mine would, sir, were I human.

Prospero: And mine shall.

LU noted that Ariel is unable to help Prospero unless Prospero asks for help. Therefore, Ariel has to convince Prospero to help the Lords before she is able to bring them to safety.

LU suggested that VR should create a circle on the stage floor, drawn in the sand with the staff. VR suggested that a rope might also be used. The Lords could enter from the trap, blindfolded, to be led by Ariel and other Spirits into the centre of this circle. Here they could be held in a trance, while Ariel sings the "bee song". After this, they could disperse and the Spirits could exit.

LU said that she would like Ariel to be released into the yard; Ariel should be the only character able to leave the stage area, she added. She hoped that a dove would be released at this point from underneath Prospero's hat. This was later abandoned as the difficulties of performing this stunt more than once became apparent

GA wondered why the stage would be filled with people at this point, as the whole company would be entering again later in the scene. LU explained that she saw this as Prospero's greatest moment of power, and that she wanted to create a sense of noise and excitement.

LB worked on movement with the Lords and the Spirits. He thought that the Spirits should enter through the yard and climb onto the stage, surrounding the Lords as they emerge through the trap door. LB devised ways for the Spirits to torment the Lords before forming a circle around them.

LU and LB wondered whether it might be more effective if a few Spirits entered through the yard and the rest entered from the tiring house.

• 26 April 2000

LB choreographed a routine based on all the Spirits entering from the tiring house, rather than the yard.

• 27 April 2000

LU suggested that the Spirits be governed by Ariel, and that their various movements should be conducted through her. LU added that the spirits should form a circle that Prospero "draws" around the trap before the Lords enter. Rather than attacking haphazardly, the spirits should move in to attack and then return to the edge of the circle, perform shoulder stands and other acrobatic movements..

• 3 May 2000 Rehearsal on Stage

LU rehearsed the "magic circle" that Prospero has made. Six actors (KK, PC, WK, SR, TE, VN) lying head to toe, formed the circle enclosing the Lords, in a trance-like state. As Prospero "anointed" them with forgiveness the Spirits forming the circle rolled out towards the edges of the stage, to form a much larger encompassing circle.

• 9 May 2000

The Company discussed the scene as an important time of discovery and rediscovery, not only in terms of the being reunited with loved ones, but also in the sense of being reunited with one's true self. LU noted that Prospero takes on a persona that he has not adopted for twelve years, and is reunited with his "enemies".

Mark Rylance joined the discussion, and asked why RMc was part of the group of Lords who are "tormented" by the Spirits. He pointed out that Ariel reports that Gonzalo weeps for his companions; perhaps Gonzalo should be spared the punishment that is exacted on Sebastian, Antonio and Alonso? LU maintained that Gonzalo is mentioned in the text as displaying *frantic gesture*. MR read the stage directions –

Here enters ARIEL before; then ALONSO with frantic gesture, attended by GONZALO; SEBASTIAN and ANTONIO in like manner, attended by ADRIAN and FRANCISCO. They all enter the circle which Prospero had made and there stand charmed...

This suggested that Gonzalo attends Alonso, rather than mirroring his 'frantic gesture', and MR thought that it might be more appropriate to have Gonzalo's "charmed" state differ from that of the "three men of sin". Prospero continually praises Gonzalo's humanity and compassion, and so it seemed unlikely that he would subject him to this ordeal. (For this production, Adrian (TE) and Francisco (JO) do not appear in the scene, as these characters are doubled with the Master and Boatswain, respectively)

• 11 May 2000

JB (in the Lords' Rooms) provided vocal harmonics as Prospero's "rough magic" speech began, and the Spirits entered. The Tesla's Egg contraption sank into the open trap as RMc, TMc, SP and MT emerged.

GA stood directly below the trap in the heavens and caught water dropped from there in a large gilt bowl. This VR used to annoint/cleanse the Lords as they stood within the circle of Spirits.

The question of how to effectively realise the stage direction: *Here Prospero discovers Ferdinand and Miranda, playing at chess* was discussed. The platform inside the discovery space that KK and WK sit upon seemed too far inside the discovery space to be visible to most of the audience. The idea of pushing it forward was brought up. The scene was run a second time and VR pushed the platform out further, onto the main stage area, so that it stood proud of the central opening. A member of Stage Management assisted VR

THE PLAY IN PERFORMANCE

- Mark Rylance replaced the injured Paul Chahidi as Trinculo for the first three performances of the production, performing with a script in hand for the first performance but memorising the part by the third and final performance. Stephen Alvey replaced MR as a permanent replacement for the duration of the production run.

- The choreography of the opening scene was significantly shortened after the first few performances. Laurie Booth's choreography seemed too long and too demanding for non-dancers in the company, and some felt they risked injury in trying to perform it. The routine that was initially timed at 14 minutes in duration needed to be cut down to around 7 minutes.
- VR chose to reduce the strength of her Scottish dialect over the course of the first few performances, as she adjusted to the vocal demands of the space.
- JB's performance as Caliban maximised the comic potential of the role, trading heavily on the performer's relationship with the groundlings in particular. Over the course of the season the Caliban-Stefano-Trinculo scenes provided seemingly endless opportunities for comic improvisation, on and off the text. For further details, see the 2000 Season Actor Interviews *Research Bulletin*.