

THE T E M P E S T

THE TEMPEST

by William Shakespeare

MILAN

Prospero *the rightful Duke of Milan* Timothy Walker
Miranda *his daughter* Cecilia Noble
Antonio *his brother,
the usurping Duke of Milan* Charlie Roe

NAPLES

The Queen of Naples Anne White
Ferdinand *her son* Lloyd Owen
Sebastian *her brother* Dale Rapley
Gonzalo *Counsellor to the Queen* Trevor Baxter
Adrian *Counsellor to the Queen* Paterson Joseph
Stephano Keith Bartlett
Trinculo Michael Jenn

THE ISLAND

Ariel Peter Darling
Caliban Duncan Duff

Director Declan Donnellan
Designer Nick Ormerod
Composer and Music Director Paddy Cunneen
Lighting Designers Nick Ormerod &
Steve Rate

Assistant Director Declan Hughes
Choreographer Sara van Beers
Company Stage Manager Garry Straker
Stage Managers Shona Penman &
Steve Rate

THERE WILL BE ONE INTERVAL OF 15 MINUTES

THE FIRST HALF LASTS 1 HOUR 20 MINUTES

THE SECOND HALF LASTS 1 HOUR 5 MINUTES

Production credits for *The Tempest* and *Philoctetes*:

Voice coach: Patsy Rodenberg, Photography: Robert Workman,
Graphic design: Iain Lanyon, Programme research: Lucy Astor,
Casting: Penny Devonshire, Costume supervision: Louise Page.
Set built by Aldwych Productions, painted by Sharon Seager and
Stephanie Hall. Costumes made by Keith Bish and Karen Crichton.
Prospero's ceremonial hat by Jennifer Graham. Wigs by Charles.
Dyeing and breakdown by Miriam Schultz and Emma Sturgess.
Caliban's make-up by Rosemary Swinfield. Props made by Tina
Paget-Brown and Nigel Tucker. Special thanks to Chas E Foote,
Tom Bradbeer and the actors of the Finnish National Theatre.

Cheek by Jowl and Declan Hughes gratefully acknowledge the financial help
given to him by the Cultural Relations Committee of the Department of
Foreign Affairs, Ireland.

We are acting in a play
we have never read
and never seen, whose
plot we don't know,
whose existence we
can glimpse, whose
beginning and end are
beyond our present
imagination and
conception.

R.D. Laing 1969

Timothy Walker
Cecilia Noble



The Tempest: The first performance

The Tempest was Shakespeare's last play, excluding his contributions to *Henry VIII* and *The Two Noble Kinsmen*. The first recorded performance took place at Court on 1 November 1611: "Hallomas nyght was presented att Whithall befoore ye kinges Maiestie, a play Called the *Tempest*". It was not printed during Shakespeare's lifetime and first appeared in the Folio of 1623, where the text shows signs of careful editorial preparation. Although we have no direct evidence about its contemporary popularity, the fact that Shakespeare's fellows, in collecting his dramatic work for publication, thought *The Tempest* worthy to stand as the first play in the Folio, suggests that as qualified judges they held a high opinion of its merits and of its appeal to current tastes.

D.J. Palmer 1968

The Tempest addresses itself entirely to the imaginative faculty, and although the illusion may be assisted by the effect on the sense of complicated scenery and decorations of modern times yet this sort of assistance is dangerous. For the principal and only genuine excitement ought to come from within, — from the moved and sympathetic imagination; whereas, where so much is addressed to the mere external senses of seeing and hearing, the spiritual vision is apt to languish, and the attraction from without will withdraw the mind from the proper and only legitimate interest which is intended to spring from within.

Coleridge 1836



Michael Jenn, Duncan Duff, Keith Bartlett

The stage but echoes back the public voice.
The drama's laws, the drama's patrons give,
For we that live to please, must please to live.

Dr. Johnson

**I wish I loved the Human Race;
I wish I loved its silly face;
I wished I liked the way it walks;
I wish I liked the way it talks;
And when I'm introduced to one
I wish I thought What Jolly Fun!**

Sir Walter Alexander Raleigh 1923

Keith Bartlett

**No man is an Island, entire of itself;
every man is a piece of the Continent, a
part of the main; if a clod be washed
away by the sea, Europe is the less, as
well as if a promontory were, as well as if
a manor of thy friends or of thine own
were; any man's death diminishes me,
because I am involved in Mankind; And
therefore never send to know
for whom the bell tolls;
It tolls for thee.**

John Donne "Meditation XVII"

**I am a rock,
I am an island.**
Paul Simon 1965

That is no country for old men. The young
In one another's arms, birds in the trees
— Those dying generations — at their song
The salmon-falls, the mackerel-crowded seas,
Fish, flesh, or fowl, commend all summer long
Whatever is begotten, born, and dies
Caught in that sensual music all neglect
Monuments of unageing intellect.

An aged man is but a paltry thing,
A tattered coat upon a stick, unless
Soul clap its hands and sing, and louder sing
For every tatter in its mortal dress,
Nor is there singing school but studying
Monuments of its own magnificence,
And therefore I have sailed the seas and come
To the holy city of Byzantium.

O sages standing in God's holy fire
As in the gold mosaic of a wall,
Come from the holy fire, perne in a gyre,
And be the singing-masters of my soul.
Consume my heart away; sick with desire
And fastened to a dying animal
It knows not what it is; and gather me
Into the artifice of eternity.

Once out of nature I shall never take
My bodily form from any natural thing,
But such a form as Grecian goldsmiths make
Of hammered gold and gold enamelling
To keep a drowsy Emperor awake,
Or set upon a golden bough to sing
To lords and ladies of Byzantium
Of what is past, or passing, or to come.

W.B. Yeats "Sailing to Byzantium" 1927

Timothy Walker



"One of the reasons Cheek by Jowl win awards hand over fist is that they're not afraid to nail their colours to the mast and be uncompromisingly theatrical." City Limits

Between the first performance of *The Country Wife* at the Edinburgh Festival in 1981 and the final performance of *The Tempest* in 1989, Cheek by Jowl will have performed across 5 continents in 256 towns including: Aberdeen, Accrington, Aldeburgh, Aldershot, Alexandria, Alkmaar, Almagro, Alsager, Ambleside, Amersfoort, Amiens, Amstelveen, Amsterdam, Ankara, Antwerp, Apeldoorn, Armagh, Arnhem, Assen, Averham, Aylesbury, Bacup, Banbury, Bangalore, Bangor, Barcelona, Barrow, Barton on Humber, Basildon, Basingstoke, Bath, Bedford, Bigger, Billericay, Birmingham, Bombay, Boston, Bourges, Bourne End, Bracknell, Brasilia, Bratislava, Breda, Bridgnorth, Bridgwater, Brighton, Brno, Broadstairs, Bronte, Brussels, Bucharest, Buckingham, Bulth Wells, Burton, Bury St Edmunds, Buxton, Cairo, Calcutta, Cambridge, Canterbury, Carlisle, Chertsey, Chipping Norton, Cleethorpes, Colchester, Coleraine, Cologne, Colombo, Copenhagen, Coventry, Crewe, Croydon, Cuyk, Darlington, Dartington, Delhi, Dilbeek, Dhaka, Doetinchem, Drachten, Dublin, Dudley, Dumfries, Dundee, Durham, Dusseldorf, Eastbourne, Edinburgh, Ellesmere, Epsom, Erlangen, Evesham, Exeter, Fareham, Frome, Gainsborough, Glasgow, Gorinchem, Gouda, Grantham, Great Yarmouth, Grimsby, Groningen, Guildford, Gutersloh, Haaksbergen, Haarlem, The Hague, Haifa, Halesowen, Harderwijk, Harlow, Hasselt, Heerlen, Helmond, Helsinki, Hemel Hempstead, Hereford, Heusden Zolder, High Wycombe, Hilversum, Hoogeveen, Hoorn, Horsham, Huddersfield, Hull, Ipswich, Irvine, Islamabad, Istanbul, Jerusalem, Kandy, Karachi, Kathmandu, Keswick, Kidderminster, King's Lynn, Kirkcubright, Kortrijk, Kuala Lumpur, Lahore, Lancaster, Leeward, Leicester, Leliden, Leighton Buzzard, Lichfield, Liverpool, Llantwit Major, Lochgelly, London, Loughborough, Louth, Lowestoft, Ludwigshafen, Luton, Maastricht, Madras, Madrid, Maidstone, Market Drayton, Meppel, Middleburg, Milton Keynes, Montevideo, Moffat, Munich, Neerpelt, Nelson, Newcastle under Lyme, Newtown, Nijmegen, Norwich, Oldham, Omagh, Ormskirk, Oslo, Oswestry, Oundle, Oxford, Penang, Pendley, Perth, Peshawar, Plovdiv, Plymouth, Porto Alegre, Portsmouth, Prague, Preston, Princes Risborough, Recife, Redhill, Richmond, Rio de Janeiro, Roermond, Roosendaal, Rotterdam, Rugby, Runcorn, St Andrews, St Austell, Sao Paulo, Scunthorpe, Shrewsbury, Singapore, Sittard, Skegness, Sofia, Southport, Stadskanaal, Stafford, Stamford, Stevenage, Stirling, Stockton, Stranraer, Strasbourg, Stratford-upon-Avon, Stratton on the Posse, Strombeek-Bever, Stroud, Sudbury, Sutton, Tampere, Tamworth, Taormina, Taunton, Telford, Tewksbury, Thame, Thornhill, Tolworth, Torrington, Tunbridge Wells, Turnhout, Ulverston, Uppingham, Valladolid, Wakefield, Wallingford, Warminster, Warsaw, Washington, Wells, Whitehaven, Winchester, Windsor, Withersea, Wooburn, Worthing, Wurzburg, York, Zutphen and Zwolle.

NEXT SPRING

In spring 1989 Cheek by Jowl will tour the British professional premiere of **The Doctor of Honour** by Pedro Calderon de la Barca, directed by Lindsay Posner and designed by Julian McGowan.

"Cheek by Jowl is one of the few theatre companies to have received accolades from its inception. Since being born fully formed out of the ideas — and need for work — of its two twin guiding geni (director Declan Donnellan and designer Nick Ormerod) in 1981, the company has gained a reputation both in Britain and abroad for the extraordinary verve, versatility, devotion and inventiveness that characterises its style." Drama Magazine

Cheek by Jowl's past productions include:
A FAMILY AFFAIR by Alexander Ostrovsky 1988 ♣
MACBETH by William Shakespeare 1987
TWELFTH NIGHT by William Shakespeare 1986
THE CID by Pierre Corneille 1986 ♣
THE MAN OF MODE by George Etherege 1985
A MIDSUMMER NIGHT'S DREAM by William Shakespeare 1985
ANDROMACHE by Jean Racine 1984 ♣
PERICLES by William Shakespeare 1984
VANITY FAIR by William Makepeace Thackeray 1983
OTHELLO by William Shakespeare 1982
THE COUNTRY WIFE by William Wycherley 1981

♣ denotes a British premiere

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best wishes to
Cheek by Jowl

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