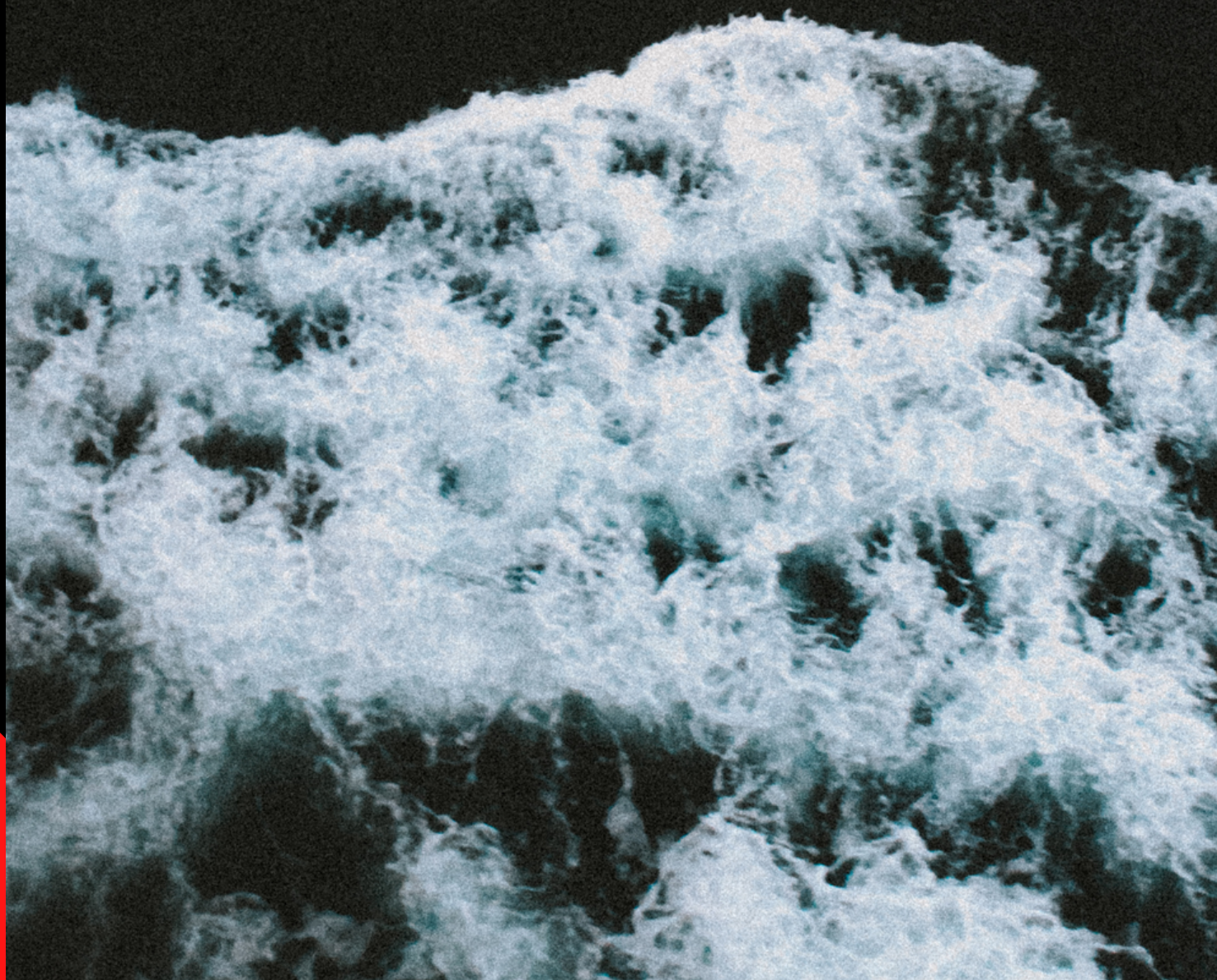


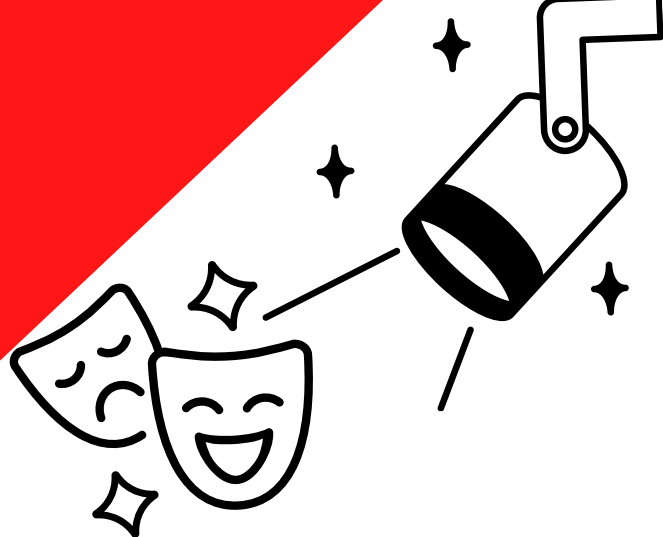


WILLIAM SHAKESPEARE'S

THE TEMPEST

16-18 NOVEMBER - THE HAWTH





CAST

THE ISLANDERS



CAROLYN CHINN
Prospera



KATIE HAWKINS
Miranda



DEBBIE DILLON
Caliban



SOPHIE RAY
Spirit 1



ZOE KARL
Ariel



CATRIONA WHEELER
Spirit 2



CAST

THE COURTIERS



HARRY HUNTER
Ferdinand



TONY GODDEN
Alonso



KEVIN HAWKES
Gonzalo



LIZZIE COOPER
Antonia

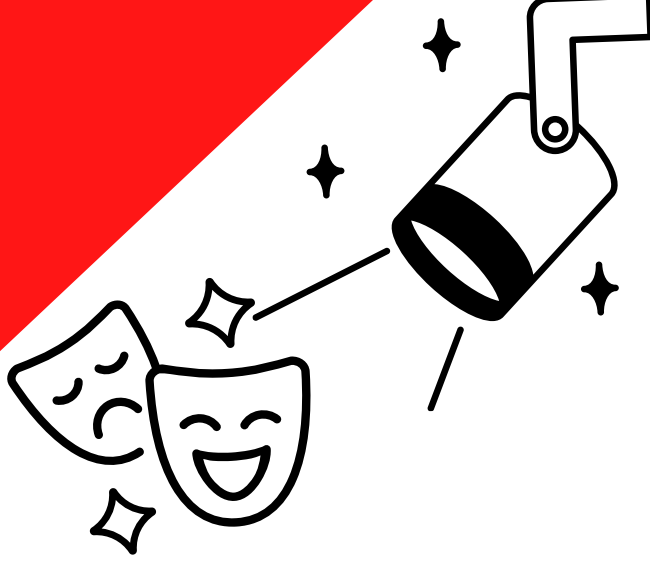


KEIRAN LOWERS
Sebastian



SALLY GILGEOURS
Trincula

Due to unforeseen circumstances, Michael Thonger will be reading in for the role of Stephano



CREATIVES & CREW

CREATIVE & CREW

Director: Michael Thonger

Producers: Rachel Duke & Sara Hussein

Stage Manager: Sophie Waddington

Backstage Crew: Chloe Belton

Lighting Design: Phil Burke

Sound Design: Tim Fifield

Technician: Richard Harvey

Set Design: Michael Thonger

Props: Sophie Waddington & cast

Make-Up Design: Saphron Morgan

Make Up Artists: East Surrey College

Intimacy Director: Elodie Foray

Movement Facilitator: Amy Rose

Marketing: Lauren Fielding

WITH THANKS TO...

Liz Hart & Crawley Borough Council

The Hawth Technical Team

The Hawth Front of House Team

The Hawth Marketing Team

Carolyn Murphy at WORDfest Crawley

Karen Fondell and students at East Surrey College

Paul Talmey at Meridian FM

BBC Radio Sussex

The Archway Theatre

CBC Facilities Team

Sussex Local Magazine

Ingenue Magazine

FOR PITCHY BREATH THEATRE COMPANY (CIC)

Producers: Rachel Duke, Lauren Fielding, Tim Fifield, Sara Hussein.

Our work would not be possible without the support and generosity of The Hawth Associate Artists Programme & Crawley Borough Council.

We're always looking for volunteers to join our team!

If you're interested, please contact us at pitchybreath@gmail.com to find out more about getting involved.



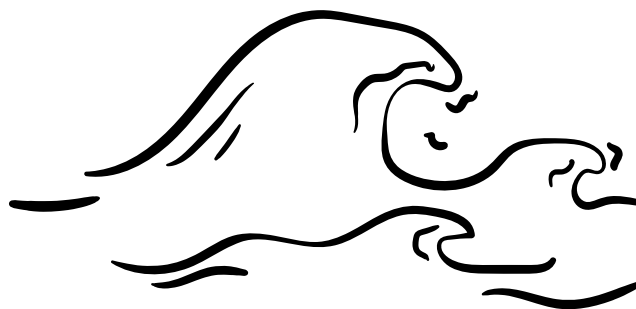
A NOTE FROM THE DIRECTOR

Expressionism and The Tempest make a powerful pairing.

Firstly, if we take the text at face value, the topography of the island where the play is set is incomprehensible. It is small enough to be traversed in about 2-4 hours, but is described as “desert”, “lush and lusty”, “uninhabitable, and almost inaccessible”, and “full of noises, Sounds and sweet airs, that give delight” by different characters. Perhaps the best way to understand these conflicting remarks is as an expression of each speaker’s inner feelings and personality. Antonia (originally Antonio) and Sebastian are deeply cynical; to them the landscape becomes harsh and barren. The pensive and optimistic Gonzalo uses his imagination to conjure up a vision of an idyllic society starting anew in paradise, and for a brief moment it appears so.

Secondly, the magic in the play can be summarised as Prospera (originally Prospero) utilising the forces of nature as an expression of her will, mainly her desire for revenge against the people who exiled her. Wind, lightning, rain and the land itself all act as an extension of her thoughts and feelings. Ariel transforms into a thunderous harpy-like creature to deliver a searing tirade against Prospera’s enemies in Alonso’s court. When Prospera blesses the relationship of her daughter Miranda, spirits take on the forms of Roman deities to put on a ‘play within a play’ where they praise the union. These are not quaint theatrical devices or plot conveniences, they are proxies using supernatural means to powerfully articulate the sorceress’ pent-up feelings, usually with the end result of disrupting or enforcing a power dynamic.

In this production we’ve taken design cues from the German Expressionist art movement to focus on the way these acts of expression manifest themselves in

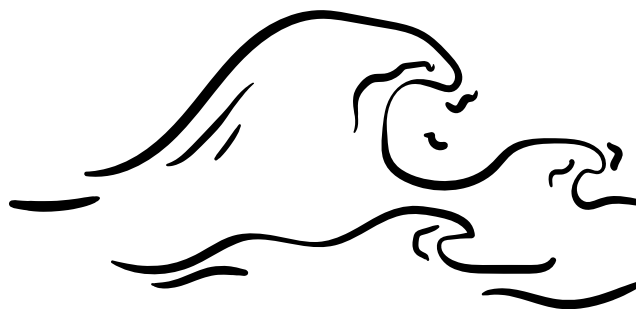




A NOTE FROM THE DIRECTOR

very tangible ways. The enchanted island is a place between sleep and waking, where the workings of our minds twist and warp the landscape. The survivors of the shipwreck that marks the beginning of the play must navigate an angular, heavily shadowed world that is uninhibited by the trappings of civilisation. The island's inhabitants are somewhat agnostic as to time period – this is a place which strips all power from the outside world. Monarchs, lords, ladies and servants are all thrust into the same predicament of survival, and those who cling to the old power structures must contend with a brand new supernatural hierarchy beyond their imaginations.

I have always felt a deep affection for the German Expressionist style, particularly its films from the 1920s. It was a fascinating historic movement which, although short-lived, sent significant creative ripples through the art world. Once seen, it's hard to forget the macabre visions of *The Cabinet of Dr Caligari* [1920], *The Fall of the House of Usher* [1928], *From Morn to Midnight* [1920], *The Hands of Orlac* [1924] or *Waxworks* [1924]. These films are steeped in the Gothic. They deal in the language of 'the outsider' and convey an unparalleled vision of chaos and uncertainty; achievements of a culture which rose from the ashes of generational trauma and fought to the bitter end for a vision of liberal progressivism. Those creatives deliberately subverted the conventions of impressionism partly because they saw an opportunity for their art to lead the charge for social progress in the Weimar Republic. How fitting then to apply their style to a play like the *Tempest*, which originated from a time where philosophers considered 'art' to be the highest expression of humanity. It's amazing how well Shakespeare's writing captured characters and societal issues that persist centuries after his death.



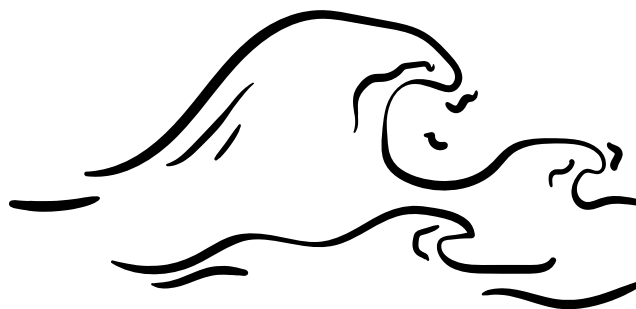


A NOTE FROM THE DIRECTOR

The Tempest is a curious play, and requires a great deal of care to stage. It is believed to be Shakespeare's last solo-authored drama, and is understood by many to be the culmination of his work as a writer. The character of Prospero/a is commonly interpreted as an analogue of Shakespeare himself, who in his mid-late 40s was starting to bid farewell to the stage. Classified as a 'romance' the play is a complex mixture of comedy and drama, undercut with melancholy and with a broadly life-affirming conclusion. It's extremely multi-faceted, to the extent that one might consider it a holistic commentary on human nature itself. The language is a little more experimental, and less fluid, than the plays from around the middle of Shakespeare's career. However it also abides by at least two of Aristotle's unities of drama: unity of place (i.e. a play should take place in a single geographical location), and the unity of time (i.e. the story should span no more than 24 hours). On a side note, I am pleased that we have been able to make a small nod to classical Greek drama through the use of periaktoi: three-sided movable scenery mounted on wheels, which were used extensively by dramatists in the Hellenistic period. A marriage of classical and gothic influences might strike some as a bit conflicted, but I think this particular mix can be done tastefully.

This project has been undeniably challenging. Our 'high concept' approach requires an additional level of thoughtfulness atop what it typically needed of a Shakespeare production. Many of the sets and props are bespoke, requiring an artisanal quality to achieve the desired effect. I would like to express my thanks and gratitude to the cast and crew, who have worked extremely hard to bring it to life. Every one of them has gone above and beyond the call of duty, and the results should be clear for all to see.

Michael Thonger

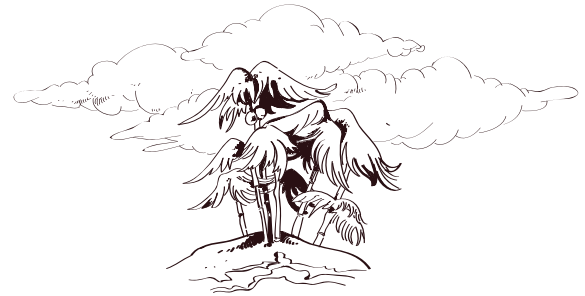


PLOT SUMMARY

OVERVIEW

12 years before the play is set, Prospera, former Duchess of Milan, and her young daughter Miranda were usurped and cast out to sea in a plot led by Prospera's sister, Antonia, with the help of Alonso, King of Naples. Ever since, Miranda and Prospera have taken refuge on a remote island, over which Prospera rules – served by a spirit, Ariel, and creature, Caliban. Prospera masters the art of magic in the hope that she will find an opportunity for revenge.

With the help of Ariel, Prospera raises a tempest - a huge storm which shipwrecks Antonia, Alonso and other courtiers on the island. Prospera torments them, while Miranda falls in love with Alonso's son, Ferdinand. Caliban recruits other new arrivals in a plot to overthrow Prospera, but is thwarted by Ariel. After Prospera reveals her true self, Alonso repents his behaviour and Antonia faces justice. Prospera forgives her former enemies, sets Ariel free, forgoes her magic and returns home.



DETAILED BREAKDOWN

Act 1

The play is set on a remote, uncharted island. Prospera, a sorceress and the exiled, true Duchess of Milan, has been living on the island with her 15 year old daughter Miranda for the last 12 years, ever since her betrayal by her sister Antonia and Alonso, the King of Naples – who had left Prospera and Miranda to perish at sea. Using the power of magic drawn from the sorcery books provided on board by Gonzalo, they survived - and while on the island, Prospera has used her magic to gain two servants; a powerful spirit, Ariel, and a creature called Caliban.

The play begins with a violent storm. A ship carrying Alonso, his son Ferdinand, Antonia (now the Duchess of Milan) and other noblemen is caught in the storm and wrecked. The passengers and crew survive, but find themselves scattered across different parts of Prospera's island. Unbeknown to them, Prospera has orchestrated all this using powerful magic, aided by her spirit Ariel, as part of her plan to exact revenge on the courtiers and deposit the ship's cargo on shore.



PLOT SUMMARY

Act 1 (continued)

Prospera confesses to Miranda her intentions behind the tempest after the betrayal by Antonio, and reveals the full story of their past. Elsewhere Caliban sees the shipwreck unfold as an opportunity to turn the situation to their advantage. Prospera uses Ariel to guide the survivors of the shipwreck, who quickly realise that in this enchanted place nothing is as it seems.

Ariel asks Prospera for their freedom. Prospera reminds them that it was her who freed Ariel from the wrath of the witch, Sycorax, years earlier, but promises to release Ariel soon. Prospera orders Caliban to do his bidding, but Caliban refuses, claiming that they are the rightful inhabitant of the island. Prospera then threatens Caliban.

Ferdinand, the Prince of Naples, has been stranded alone, but after meeting Miranda for the first time, they fall instantly in love.



Act 2

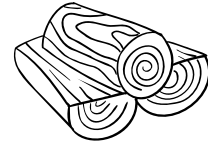
Elsewhere on the island, Antonio, Alonso, his brother Sebastian, and Gonzalo are found discussing the shipwreck. Alonso, mourns the death of his son Ferdinand, believing him drowned in the storm.

The spirits work their magic on the new arrivals, sending Alonso and Gonzalo to sleep. Antonio starts to reveal her true treacherous colours, urging Sebastian to murder Alonso and take his kingdom. Ariel wakes Gonzalo in time to foil the plan and promises to tell Prospera.

We return to Caliban, who meets other new arrivals Stephano and Trinculo, who are heavily intoxicated. Confused by their state, Caliban believes they are spirits sent by Prospera to torment him, but ends up drinking and singing along with them both. Stephano declares himself king of the island and Caliban convinces him to help overthrow Prospera.



PLOT SUMMARY



Act 3

Prospera challenges Ferdinand, asking him to carry heavy logs to test his sincerity. Miranda proposes marriage and Ferdinand happily accepts – much to the pleasure of Prospera, secretly looking on.

Trincula, Stephano and Caliban continue with their drinking and their plot to kill Prospera in her sleep. Stephano agrees to the plan, saying that he will become king of the island and make Miranda his queen. In their drunken state, they severely over-estimate their abilities, and their plan is foiled by Ariel who intervenes in their conversation, causes them to quarrel and distracts them from their plotting.

Elsewhere, Prospera, with Ariel's help, creates a magical banquet in front of Alonso and his party. They ponder whether to eat, but before they can, Ariel appears as an enormous bird – a harpy - and the banquet vanishes. Ariel angrily reminds them of the wrong they have done to Prospera, and says this is to blame for Ferdinand's death. Prospera thanks Ariel for their good work. Ariel then disappears, leaving the men amazed and Alonso processing his guilt.

Act 4

Prospera uses her magic to arrange a celebration for Ferdinand and Miranda's betrothal. However Prospera abruptly calls off the ceremony when she remembers the plots against her from Caliban, Stephano and Trincula. Prospera tells Ariel that it is now time to take revenge, and instructs them to remain invisible. Ariel lures Caliban, Stephano and Trincula towards Prospera's cell. Prospera and Ariel then use magic to frighten them away.



Act 5

Prospera asks Ariel for a report on Alonso and his men, and Ariel tells her of their sorry state. She vows to give up her magical powers altogether once she has completed her plan, and free Ariel.

Prospera confronts Antonia and Alonso, revealing her identity and demanding justice. However, when faced with the opportunity for revenge Prospera ultimately shows mercy and forgives her enemies, and reveals that Ferdinand is alive.

PLOT SUMMARY

Act 5 (continued)

Alonso expresses regret for his part in Prospera's overthrow 12 years before, and is overjoyed to be reunited with his son and hear of his betrothal. Prospera orders Ariel to fetch Caliban, Stephano and Trincula. Caliban swears he will no longer disrespect their master.

Prospera intends to return to Milan and restore her rightful place as Duchess, while also arranging for the marriage of Miranda and Ferdinand. She renounces her magic, breaking her staff and freeing Ariel. The story ends with Prospera and Miranda sailing home with the courtiers, leaving Caliban as the island's sole remaining earthly resident. Finally, Prospera asks the audience to free her with their applause.

DID YOU KNOW...



- Phrases which originated in *The Tempest* include “into thin air”, “brave new world” and “in a pickle”.
- 8 November 2023 was the 400th anniversary of the publication of the First Folio: the compilation of the majority of Shakespeare's plays by actors Henry Condell and John Heminges. *The Tempest* is the first play.
- The character of Prospero is believed to have been inspired by John Dee, a famous astronomer in the court of Elizabeth I who travelled throughout Europe on a quest for knowledge of the occult and supernatural.
- *The Tempest* is one of Shakespeare's shortest plays; only *The Comedy of Errors* & *A Midsummer Night's Dream* are shorter.
- A real-life shipwreck in 1609 is widely thought to have inspired *The Tempest*. The ship fought a storm off Bermuda for 3 days before hitting land. The survivors were stranded for approximately 9 months.
- As originally performed, *The Tempest* has the fewest human female characters of Shakespeare's plays. There's only one: Miranda.
- A 1667 adaptation of *The Tempest* by John Dryden and Sir William Davenant, named *The Enchanted Island*, catered to restoration tastes by introducing love interests: a companion for Ariel and sisters for Caliban and Miranda. Despite the rewrite's somewhat poor taste (at least by today's standards!) it remained popular for over a century until David Garrick restored Shakespeare's original text.





ABOUT PITCHY

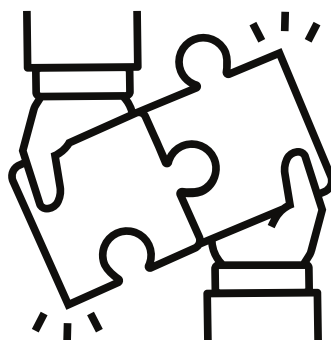
Founded in the heart of Crawley, UK, Pitchy Breath Theatre Company has been a local cultural gem since its establishment in 1995. Led by a team of enthusiastic and passionate volunteers, our dynamic troupe has a rich history of pushing artistic boundaries.

Functioning as a tight-knit ensemble, Pitchy Breath fosters an inclusive and creative environment, nurturing the talents of actors, writers, directors and designers. Our mission is to boldly engage, inspire, and challenge the community through compelling storytelling, often reviving classics with a modern twist. With a commitment to limitless possibilities and new perspectives, each performance is an unforgettable journey that enriches the vibrant arts scene in Crawley and beyond.

Pitchy Breath is a free-to-play theatre company. Unlike other local societies and amateur dramatic organisations, we do not charge annual membership fees, audition fees or performance fees. This is part of our commitment to keep the arts accessible, and is a core part of our collaborative style of working. We are one team - we all contribute our time, energy and expertise to the project and the final product that appears on stage is a result of our collective effort. Our audience is the final piece of the puzzle - and we are eternally grateful to everyone who comes out to support our shows! All our profits go back into our projects and enable us to provide more creative opportunities to the local community.

Don't just watch the story, BE PART of the story...

We are always looking for corporate partners to help support our work, so please head to www.pitchybreath.co.uk if you'd like to discuss any sponsorships or creative initiatives to benefit your team!





THIS PRODUCTION IS
KINDLY SUPPORTED BY
**CRAWLEY BOROUGH COUNCIL &
THE HAWTH ASSOCIATE
ARTISTS PROGRAMME**

**PITCHY
BREATH**
THEATRECOMPANY