

# THE TEMPEST

by William Shakespeare



# currell

---

ESTATE AGENTS

- Residential Sales and Lettings
- Offices in Islington and Clerkenwell
- Innovative
- Professional, Commercial, Chartered Surveyors
- Extensive local knowledge
- Experience in developments and new homes

**Currell Islington – Sales**  
020 7226 4200 – Gilly Gallagher

**Currell Commercial & Professional**  
020 7354 5050 – Chris Currell

**Currell – Lettings**  
020 7226 9898 – Imran Haidar

**Currell Clerkenwell– Sales & Lettings**  
020 7253 2533 – Anne Currell

CELEBRATING THE ARTS IN ISLINGTON

Photograph – Nick Daly



*“Our revels now are ended...”*

# **The Almeida**

## **1837 – 2001**

**Re-opens autumn 2002**







**The Almeida Theatre Company**  
in association with The Tara Ulemek Foundation

# **The Tempest**

by

**William Shakespeare**

The Almeida 2000/2001  
season is sponsored  
by Deutsche Bank

First performance of this production at the Almeida Theatre, 7 December 2000.  
There will be a signed performance of *The Tempest* on 10 January 2001. The signer is Mary Connell.



# cast in order of appearance

Ship Master	<b>Terry O'Brien</b>
Boatswain	<b>Ian Peck</b>
Alonso	<b>Bruce Alexander</b>
Ferdinand	<b>Ifan Meredith</b>
Gonzalo	<b>Roger Swaine</b>
Sebastian	<b>John Warnaby</b>
Antonio	<b>Timothy Walker</b>
Prospero	<b>Ian McDiarmid</b>
Miranda	<b>Anna Livia Ryan</b>
Ariel	<b>Aidan Gillen</b>
Caliban	<b>Malcolm Storry</b>
Trinculo	<b>Adrian Scarborough</b>
Stephano	<b>Alan David</b>
Iris/Ceres/Juno	<b>Alexander Deng</b>
	<b>Oliver Johnston</b>
	<b>Dominic Kraemer</b>
	<b>Callum Monaghan</b>
	<b>Gregory Monk</b>
	<b>George Ransley</b>
	<b>Robert Shirley-Smith</b>
	<b>Matthew Smith</b>
	<b>Nick Smith</b>
	<b>Matthew Tennyson</b>
Direction	<b>Jonathan Kent</b>
Design	<b>Paul Brown</b>
Lighting	<b>Mark Henderson</b>
Music	<b>Jonathan Dove</b>
Sound	<b>John A Leonard</b>
Casting	<b>Joyce Nettles</b>

Assistant Director	<b>Ben Harrison</b>
Assistant Designer	<b>Rosalind Coombes</b>
Production Photographer	<b>Ivan Kyncl</b>
Production Manager	<b>James Crout</b>
Assistant Production Manager	<b>Paul Skelton</b>
Company Manager	<b>Rupert Carlile</b>
Stage Manager	<b>Lisa Buckley</b>
Deputy Stage Manager	<b>Lorna Earl</b>
Assistant Stage Managers	<b>Jenny Hudson</b>
	<b>Louise Masters</b>
	<b>Vicki Liles</b>
Chief Technician	<b>Jason Wescombe</b>
Technicians	<b>Matthew Berry</b>
	<b>Helen Holbrook</b>

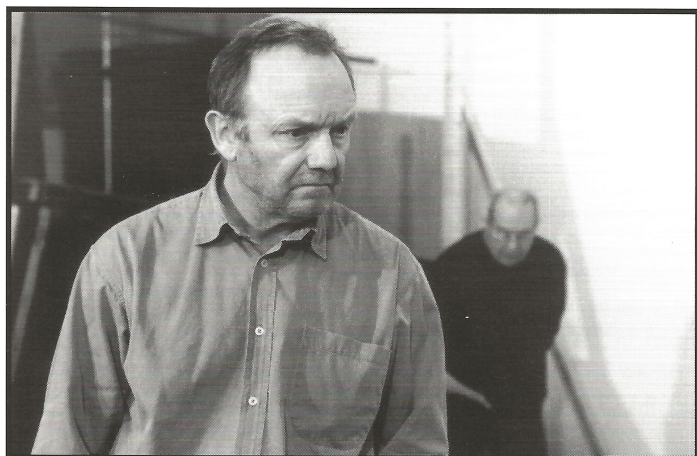
Stage Crew	<b>Alex Sims</b>
	<b>Robin Fisher</b>
Production Carpenter	<b>Craig Emerson</b>
Costume Supervisor	<b>Irene Bohan</b>
Assistant Costume Supervisor	<b>Susannah Gorgeous</b>
Deputy Wardrobe Supervisor	<b>Edward Gibbon</b>
Assistant Wardrobe Supervisor	<b>Meg Lawrence</b>
Dresser	<b>Sam Barker</b>
Hair Consultant	<b>Rick Strickland</b>
Make-up Consultant	<b>Zoe Goodchild</b>
Set Built and Painted by	<b>Souvenir Scenic Studios</b>
Flying by	<b>Summit Steel &amp; AFX</b>

The Chace Fund, through the American Friends of the Almeida Theatre, is pleased to support *The Tempest*. With best wishes to the Artistic Directors and staff on their last production in the theatre prior to its refurbishment.

The performance runs for approximately 2 hours and 5 minutes without an interval.

**PLEASE ENSURE THAT YOUR MOBILE PHONE IS SWITCHED OFF**





## Bruce Alexander

### Alonso

**Theatre:** For the Royal Shakespeare Company: *All's Well That Ends Well*, *The Duchess of Malfi*, *The Three Sisters*, *Cymbeline*, *Twelfth Night*, *The Taming of the Shrew*, *Dead Monkey*, *Il Candelaio*, *Troilus and Cressida*, *As You Like It*, *The Merry Wives of Windsor*, *Waste*, *Mother Courage and Her Children*, *Red Star*, *Volpone*, *The Dillens*, *Henry VIII*, *The Time of Your Life*. For the Royal Court Theatre: *Sergeant Ola and his Followers*, *Not Quite Jerusalem*, *Young Writers Festival 1981*. A *Midsummer Night's Dream*, *The Tempest* (US ACTER tour), *The Brothers Karamazov* (Fortune Theatre), *A Fair Quarrel* (Royal National Theatre). For Joint Stock: *Fanshen*, *Ragged Trousered Philanthropists*, *Optimistic Thrust*. For Birmingham Repertory: *Saint Joan*, *Look Back in Anger* (also Hong Kong), *A Man for All Seasons* (also Hong Kong). Repertory plays and seasons at Bristol Old Vic; Belgrade Theatre, Coventry; University Theatre, Newcastle; Victoria Theatre, Stoke-on-Trent; Theatre Royal, Stratford East.

**Television:** *The Innocents*, *The Thing about Vince*, *A Touch of Frost*, *Brookside*, *Casualty*, *Berkeley Square*, *Beyond Fear*, *The MacLibel Trial*, *The Bill*, *Woof*, *Dangerfield*, *Asylum War*, *Chandler & Co*, *Message for Posterity*, *Stick With Me Kid*, *Murder in Mind*, *The Brittans Empire*, *Peak Practice*, *Head Over Heels*, *Growing Pains*, *Full Stretch*, *Boon*, *Poirot*, *Thatcher: The Last Days*, *Keeping Up Appearances*, *That Week in Jerusalem*, *The Network*, *This is David Lander*, *Juliet Bravo*, *Elizabeth Alone*, *Tiny Revolutions*, *No Excuses*, *The Price*.

**Film:** *Tomorrow Never Dies*, *A Christmas Carol*, *Ladybird Ladybird*, *Nostradamus*, *Century*, *Bye Bye Baby*, *The Long Good Friday*, *Giro City*.

**Radio includes:** *Nicholas Nickleby*, *Arthur in Bournemouth*, *Under One Roof*, *Richard II*.

## Alan David

### Stephano

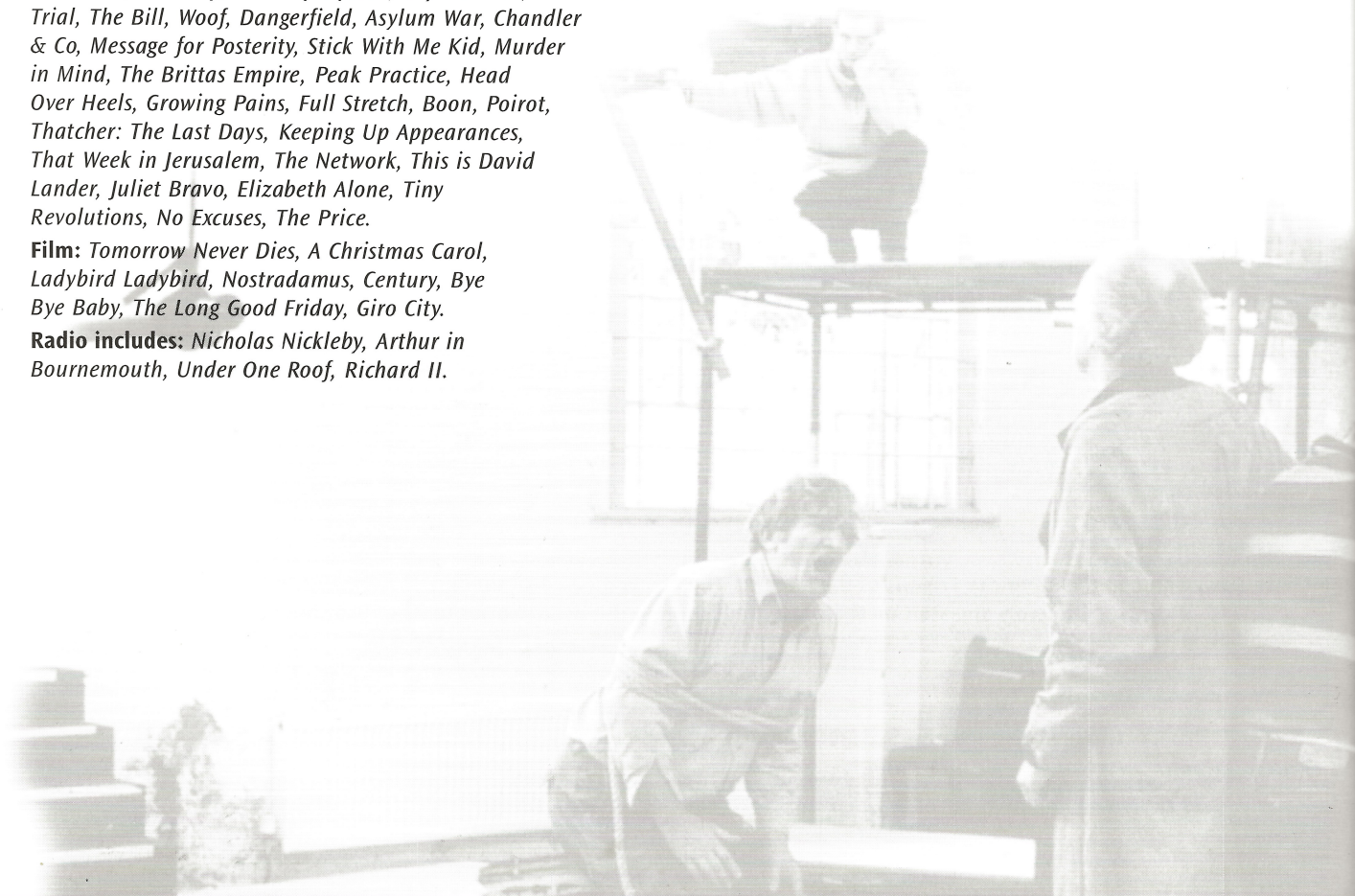
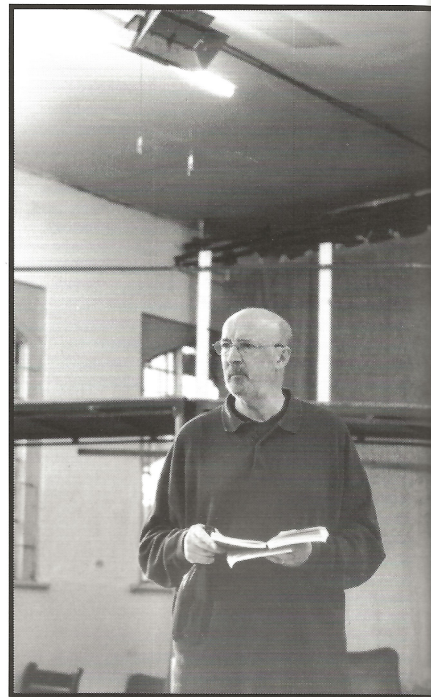
**Theatre includes:** *Richard II* and *Coriolanus* (Almeida at Gainsborough; Brooklyn Academy of Music; Akasaka Theatre, Tokyo). For the Royal National Theatre: *Volpone*, *Under Milk Wood*, *The Merry Wives of Windsor*, *The School for Scandal*. For the Royal Court Theatre: *The Shallow End*, *Karate Billy Comes Home*, *Apples*, *Road*, *Panic*, *The Genius*, *Rita*, *Sue and Bob Too*. For the Royal Shakespeare Company: *The School for Scandal*, *Hamlet*, *Henry V*, *Company of Men*, *Nicholas Nickleby* (national and international tour), *As You Like It*, *Lorenzaccio Story*, *'Tis Pity She's a Whore*, *The Dance of Death*.

**Television includes:** *The Merchant of Venice*, *Road*, *Making Out*, *Sleepers*, *Inspector Morse*, *Gwyn Thomas: A Few Selected Exits*, *Cracker*, *Devil's*

*Advocate*, *A Little Bit of Lippy*, *Tour of the Western Isles*, *Dirty Work*, *Headhunters*, *Thicker Than Water*, *Criss Cross*, *Sam*, *The Squirrels*, *Wokenwell*, *Maigret*, *Active Defence*.

**Film:** *Sakharov*, *Psychotherapy*, *Kevin and Perry Go Large*, *The Great Indoors*, and the forthcoming *The Man Who Cried*.

**Radio includes:** *Othello*, *The Merry Wives of Windsor*, *Alan Plater's Only A Matter of Time*, *Time Added on for Injuries*.







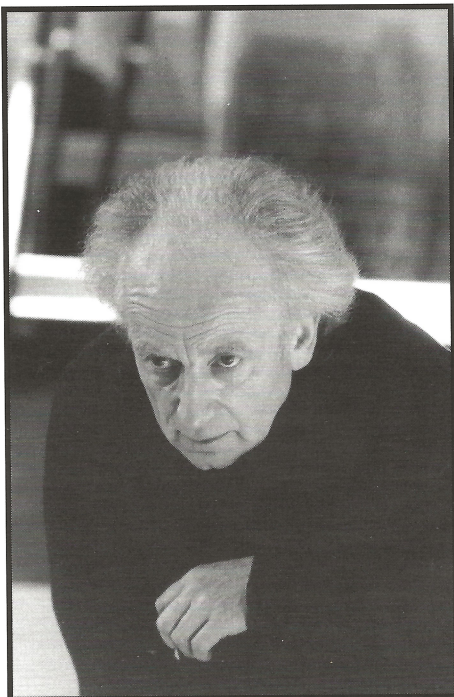
## Aidan Gillen

### Ariel

**Theatre:** *The Playboy of the Western World* (Almeida Theatre), *Mojo* (Royal Court Theatre), *Belfry*, *Handful of Stars* (Bush Theatre). For Hampstead Theatre: *Marvin's Room* (also Comedy Theatre), *The Water Engine*.

**Television:** *Lorna Doone* (December 2000), *Queer As Folk*, *Safe*, *The Wexford Trilogy*, *Killing Time*.

**Film:** *My Kingdom*, *Final Curtain*, *The Darkling*, *The Low Down*, *Buddy Boy*, *Mojo*, *Some Mother's Son*, *Circle of Friends*.



## Ian McDiarmid

### Prospero

**Theatre:** Ian McDiarmid is joint Artistic Director of the Almeida Theatre where he has directed *Scenes from an Execution*, *The Rehearsal* (also West End), *Lulu*, *A Hard Heart*, *Venice Preserv'd* and the opera *Siren Song*. His Almeida acting roles include Theseus in *Hippolytos*, Dr. Schön in *Lulu*, the title role in *Volpone*, Goya in the Nigel Osborne/Howard Barker opera *Terrible Mouth*, Arnolphe in *The School for Wives*, Orgon in *Tartuffe*, Koysykh in *Ivanov*, Count Cenci in *The Cenci*, Lord Provost in *The Government Inspector*, Sir Colenso Ridgeway in *The Doctor's Dilemma* and most recently Barabas in Marlowe's *The Jew of Malta*. He was an Associate Director at The Royal Exchange Theatre in Manchester, where he played the title role in *Edward II*, Philip II in *Don Carlos*, and directed Molière's *Don Juan*. He was Bradley Pearson in Iris Murdoch's *The Black Prince* (Aldwych Theatre), and has played leading roles at the Royal Shakespeare Company, the Royal National Theatre and the Royal Court Theatre, where he won the Society of West End Theatre Award for Best Actor for his performance as Einstein in *Insignificance*. He has appeared at the Royal Opera House, Covent Garden and with the London Symphony Orchestra.

**Film:** His many films include *Return of the Jedi*, *Gorky Park*, *Dirty Rotten Scoundrels*, *Heart of Darkness*, *Restoration*, *Karaoke*, *Hillsborough*, *Great Expectations*, *Star Wars Episode I: The Phantom Menace*, *All the King's Men*, and *Sleepy Hollow*.





## Ifan Meredith Ferdinand

**Theatre:** *Candida* (Bolton Octagon Theatre), *Loot* (West Yorkshire Playhouse), *A View From the Bridge* (Crucible Theatre, Sheffield), *Mrs. Warren's Profession* (Royal Exchange Manchester).

**Television:** *Mill on the Floss*, *Gold*, *The Grand*, *A Light in the Valley*, *Shadow Falls*, *Great Expectations*, *Warriors*, *Peak Practice*.

**Film:** *Metroland*.



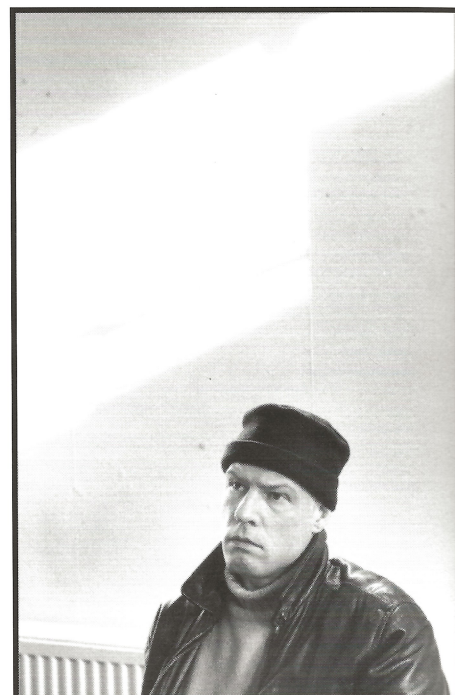
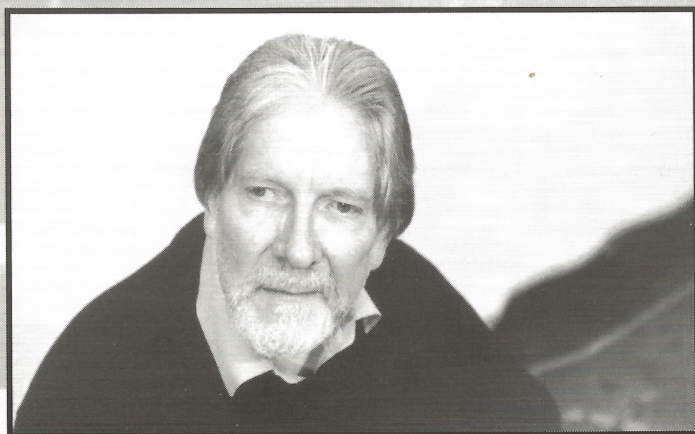
## Terry O'Brien Ship Master

**Theatre:** For the Lyric Theatre, Belfast: *Shadow of a Gunman*, *Juno and the Paycock*, *The Seagull*. *Who Fears to Speak*, *The Countess Markiewicz* (Riverside Studios), *As You Like It*, *Twelfth Night* (Nuffield Theatre, Southampton), *Under Milk Wood* (Sherman Theatre, Cardiff), *Saint Joan* (Gateway Theatre, Chester), *Hobson's Choice*, *The Lady's Not For Burning* (Northcott Theatre, Exeter), *The Long and the Short and the Tall*, *Macbeth* (Shaw Theatre, London). For Nottingham Playhouse: *Macbeth*, *A Midsummer Night's Dream*, *Romeo and Juliet*, *Murder in the Cathedral*. *Chips With Everything* (Salisbury Playhouse), *Measure for Measure* (Royal Shakespeare Company), *Our Town* (Harrogate Studio Theatre), *The Gentle Hook*, *The Hollow* (Marlowe Theatre, Canterbury), *Revenge* (The King's Head), *The Last Yankee* (Grange Court Theatre), *The Non-Stop Connolly Show* (national tour), *The Playboy of the Western World* (national tour), *Translations* (national and Irish tour), *Growing Pains* (national and European tour), *Love and Marriage* (co-devised and directed, national tour).

**Television:** *Murder in the Cathedral*, *La Vie Anglaise*, *The English Programme*, *The Shining City*, *All The World's a Stage*, *Bird of Prey*, *Crossfire*.

**Film:** *Worlds of Jazz*, *Sparrrers Can't Sing*, *The Hills of Donegal*, *The Runaways*, *Pepper's Ghost*, *Space Race*.

**Radio:** *The Father Brown Stories*, *84 Charing Cross Road*, *Ireland: The Famine Years*, *The Wild Man of Oroville*, *Saturday Night Theatre*, *The Row Over "La Ronde"*, *Cut-Out*, *The Immigrants*, *Making the Most of It*, *Running Away*, *Light a Penny Candle*, *The Little House*, *Caritas*, *The Bureau*, *Bloody Sunday*.



## Ian Peck Boatswain

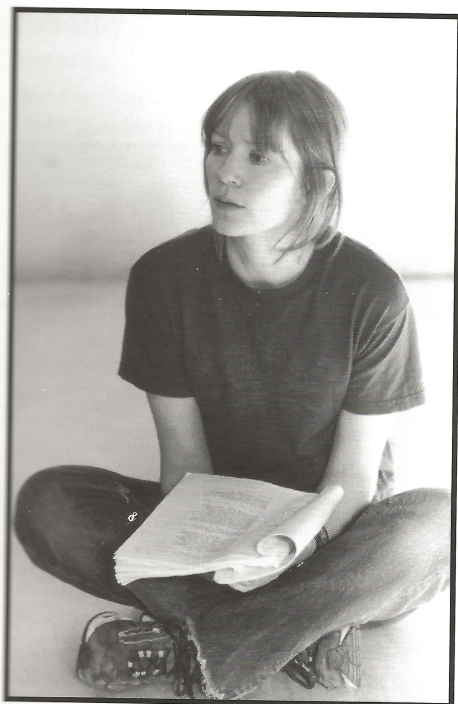
**Theatre:** *The Silver Tassie* (Almeida Theatre), *Dreyfus* (Tricycle Theatre), *Blue Remembered Hills* (Millstream Theatre), *Bouncers* (Hull Truck Theatre Company), *The Devil's Disciple* (Royal National Theatre), *Venice Preserv'd* (Royal Exchange Manchester).

**Television:** *The Merrihill Millionaires*, *The Day Today*, *Brighton Boy*, *Stanley's Dragon*, *Class Act*, *The Legacy of Reginald Perrin*, *Edgar Wallace: Carousel of Death*, *Dangerfield*, *A Touch of Frost*, *Wokenwell*, *Where the Heart Is*, *The Bill*, *Bomber*, *Shadows*, *The Cazalet Chronicles*.

**Film:** *Captives*, *Food for Love*.







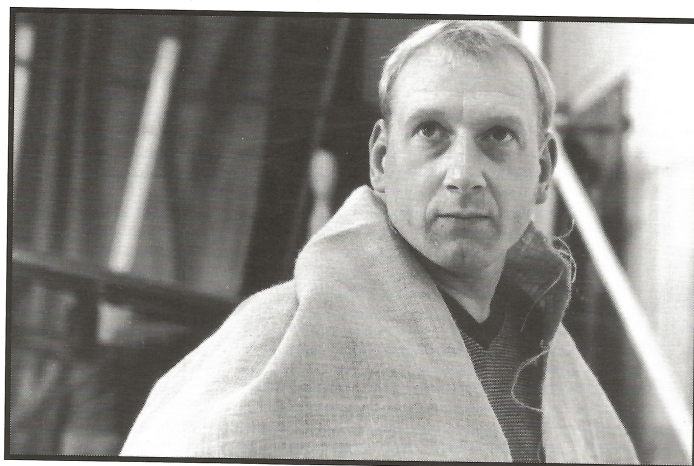
## Anna Livia Ryan Miranda

**Theatre:** *Fen* (Lombard Street Studios), *Against the Wall*, *The Street* (Project Arts Centre), *Les Liaisons Dangereuses*, *Jane Eyre* (Gate Theatre, Dublin), *Hunting Scenes from Lower Bavaria* (Gate Theatre, London), *Hamlet* (Naked Theatre Company), *Love Song from Ulster – Trilogy* (Tricycle Theatre), *The Hamlet Project* (Abbey Theatre, national tour), *The Clearing* (Bush Theatre), *A Month in the Country* (West End, national tour), *Some Voices* (Royal Court Theatre), *John Gabriel Borkman* (Royal National Theatre), *The Maid's Tragedy*, *The Winter's Tale* (Shakespeare's Globe), *The Crucible* (national tour).

**Television:** *Lotty Coyle Loves Buddy Holly*, *Casualty*, *The Pale Horse*, *Father Ted*, *London's Burning*.

**Film:** *Three Wishes for Jamie*, *The Road to Innisfree*, *The Playboys*, *Stiff Upper Lips*, *Anxiety*.

**Radio:** *Sisters*, *The Last September*, *The Unfortunate Fursey*, *The Dark Orphan*, *Now and Forever*, *A Mother*, *Berlioz*.



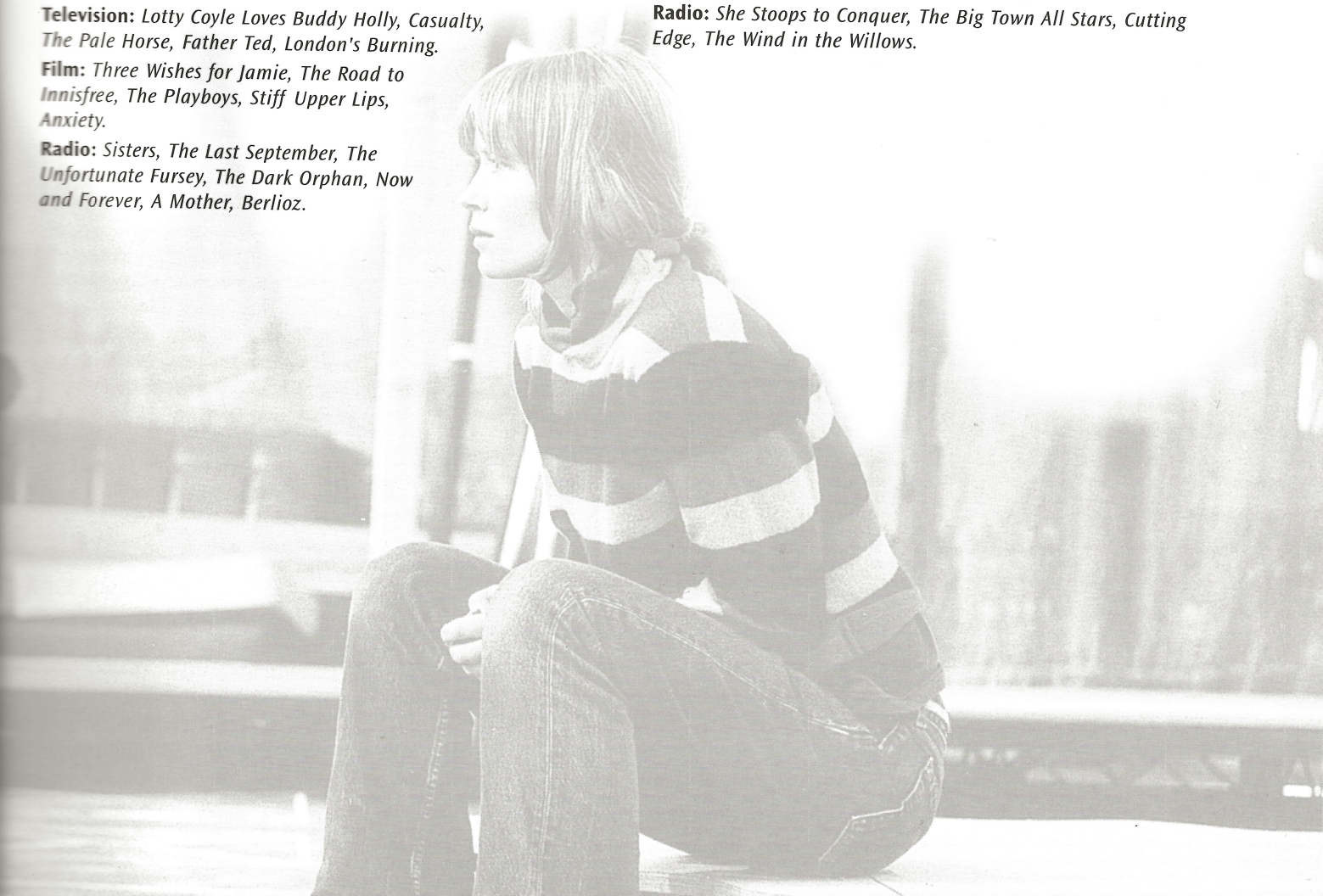
## Adrian Scarborough Trinculo

**Theatre:** *Vassa* (Almeida at the Albery), *To the Green Fields Beyond* (Donmar Warehouse), *Kiss of the Spider Woman* (Nottingham Playhouse). For the Royal National Theatre: *The Day I Stood Still*, *Rosencrantz and Guildenstern are Dead*, *The David Hare Trilogy: Racing Demon*, *Murmuring Judges*, *The Absence of War*, *The Miser*, *The Resistible Rise of Arturo Ui*, *The Wind in the Willows*, *The Recruiting Officer*, *A Midsummer Night's Dream*. *What the Butler Saw* (Crucible Theatre, Sheffield), *Comedians*, *Hamlet* (Belgrade Theatre, Coventry), *The Comedy of Errors*, *Little Murders* (Royal Exchange Manchester). For the Bristol Old Vic Theatre: *Doña Rosita The Spinster*, *The Master Builder*, *Othello*, *Master Harold and the Boys*, *Oliver Twist*.

**Television:** *Let Them Eat Cake*, *The Passion*, *The Bill*, *Cows*, *A Dance to the Music of Time*, *Coogan's Run*, *The Governor*, *Fist of the Dragonfly*, *Heartbeat*.

**Film:** *All For Love*, *Love is the Devil*, *The Revenger's Comedies*, *In the Bleak Midwinter*, *The Madness of George III*.

**Radio:** *She Stoops to Conquer*, *The Big Town All Stars*, *Cutting Edge*, *The Wind in the Willows*.







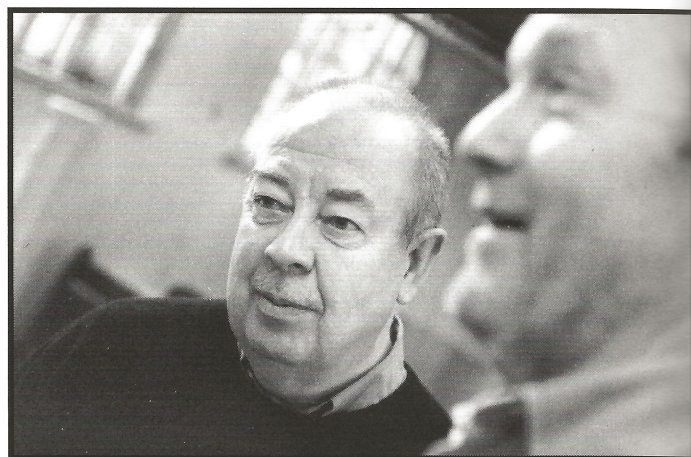
## Malcolm Storry Caliban

**Theatre:** As Royal Shakespeare Company Associate Artist: *The Shepherd's Play, The Churchill Play, Wild Oats, The White Guard, Piaf, Sore Throats, Captain Swing, Television Times, The Knight of the Burning Pestle, La Ronde, King Lear, Molière, Softcops, Maydays, Richard III, The Party, Macbeth, Singer, Coriolanus, The Changeling, Tamburlaine, Antony and Cleopatra, Volpone.*

Extensive work for Manchester Library Theatre, Liverpool Playhouse, Nottingham Playhouse. For Open Space Theatre Company: *Bang, How Beautiful with Badges, Woyzeck, Tooth of Crime, Alpha Alpha, The Old Man's Comforts, They Put Handcuffs on the Flowers, The Local Stigmatic, Marowitz's Hamlet and Othello* (European tour). Art (Wyndham's Theatre). For the Old Vic: *White Suit Blues* (also Haymarket Theatre), *Touched, Macbeth* (Globe Theatre) *After Aida/Verdi's Messiah* (Welsh National Opera tour).

**Television:** *A Sharp Intake of Breath, Bread or Blood, Say You Will, Molière, Coming Through, Yesterday's Dreams, Boon, The Secret World of Polly Flint, The Singing Detective, The Beiderbecke Tapes, Dogfood Dan and the Camarthen Cowboy, Death of a Son, Star Trap, Pride and Extreme Prejudice, Gawain and the Green Knight, Redemption, From Doon with Death, The Chief, A Pinch of Sniff, 99-1, Dangerfield, The Knock, Heartbeat, Inspector Morse, Wycliffe, Pie in the Sky, Animated Tales of Shakespeare, Animated Life of Christ, Food for Ravens, Children of the New Forest, Sword of Honour, Midsomer Murders.*

**Film:** *The Sailor's Return, Firefox, Out of the Ice, The Princess Bride, Under Suspicion, The Last of the Mohicans, The Scarlet Letter, The Man Who Knew Too Little.*



## Roger Swaine Gonzalo

**Theatre includes:** *Richard II* and *Coriolanus* (Almeida at Gainsborough; Brooklyn Academy of Music; Akasaka Theatre, Tokyo). Seasons at Newcastle, Ipswich, Salisbury, Century Theatre, Watermill Theatre. *The Importance of Being Earnest* (Northcott Theatre, Exeter), *Travels With My Aunt* (New Vic Theatre, Stoke). For 69 Theatre Company: *When We Dead Awaken, The Trials of Joan of Arc, A Midsummer Night's Dream, Daniel Deronda*. For the Royal Exchange Manchester: *The Merchant of Venice, The Tempest, The Miser, Peter Pan* (Scala Theatre), *Erb* (Strand Theatre), *Mister* (Duchess Theatre), *One at Night* (Royal Court Theatre), *On Borrowed Time* (Southwark Playhouse). For the Orange Tree Theatre: *Tina, Land of Palms, Skungpoomery, The Memorandum*. For the Royal Shakespeare Company: *As You Like It, The Caucasian Chalk Circle, Playing With Fire, A Penny for a Song*. For the Royal National Theatre: The David Hare Trilogy: *Racing Demon* (also Los Angeles), *Murmuring Judges, The Absence of War, Johnny on a Spot, The Wind in the Willows, The London Cuckolds, Reader* (Traverse Theatre, Edinburgh), *She Stoops to Conquer* (national tour).

**Television includes:** *As You Like It, A Crack in the Ice, When We Dead Awaken, Shadow of the Moose, Front Page Story, Crown Court, The Bill, Waiting for God, Down to Earth, EastEnders.*

**Film includes:** *A Dream Called Forth.*

**Radio includes:** *The Crucible, Julius Caesar, Expedition, Mixture for Murder, Little Red Line, Dido Queen of Carthage, An Unspeakable Crime, As a Man Grows Older, The Forbidden Shore, Creditors.*

**Direction includes:** Productions at Manchester, Sheffield, Ipswich, Cheltenham, Bristol, Salisbury, Bolton, Hornchurch, Cambridge, Zürich, Ludlow Festival, The Open Space Theatre and the Orange Tree Theatre.



## Timothy Walker

### Antonio

**Theatre:** *Volpone* (Almeida Theatre), *The White Devil*, *La Bête* (Lyric Theatre Hammersmith). For West Yorkshire Playhouse: *The Seagull*, *Present Laughter*, *The Tempest*, *Betrayal*. *There are Crimes and Crimes* (Haymarket Theatre, Leicester), *Julius Caesar* (Birmingham Repertory), *A Tale of Two Cities* (Greenwich Theatre). For Cheek By Jowl: *Hamlet*, *The Tempest*, *A Family Affair*, *Macbeth*, *The Cid*, *Twelfth Night*. *A Flea in Her Ear*, *The Illusion* (The Old Vic), *The Doll's House* (The Gate, Dublin), *Damned for Despair* (Gate Theatre, London), *Sturm und Drang*, *Brighton Beach Scumbags* (Riverside Studios), *Why Things Happen* (ICA). For the Royal Shakespeare Company: *The Shadow of a Gunman*, *Romeo and Juliet*, *The Fool*, *Richard III*, *Troilus and Cressida*, *Good*.

**Television:** *Attachments*, *Monsignor Renard*, *Trail of Guilt*, *Rhodes*, *Where the Heart Is*, *Soldier Soldier*, *Casualty*, *Dr. Who*, *The Bill*.

**Film:** *Four Weddings and a Funeral* and the forthcoming *A Certain Age*.

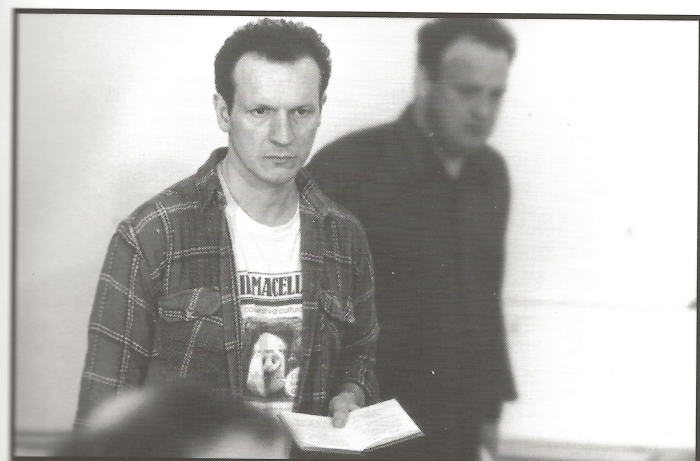
**Direction:** *Swanwhite* (Gate Theatre, London), *The Two-Character Play* (Cheek By Jowl), *Berkoff's Women* (Leicester Studio). Timothy Walker is directing *Ritual in Blood* by Steven Berkoff at Nottingham Playhouse in the spring.



## Jonathan Kent

### Direction

Jonathan Kent is joint Artistic Director of the Almeida Theatre. His productions of *Richard II* and *Coriolanus* have recently completed a five-month run at Gainsborough Studios and toured to the Brooklyn Academy of Music and the Akasaka Theatre, Tokyo. He has also directed Ibsen's *When We Dead Awaken*, Dryden's *All for Love*, Euripides' *Medea* (also West End and Broadway), Anthony Burgess' new version of Griboyedov's *Chatsky*, Bernhard's *The Showman*, Molière's *The School for Wives*, Louis Mellis and David Scinto's *Gangster No. 1*, Molière's *Tartuffe*, David Hare's versions of *The Life of Galileo*, *The Rules of the Game* and *Ivanov*, John Byrne's version of Gogol's *The Government Inspector*, and Nicholas Wright's version of Pirandello's *Naked* (which transferred to The Playhouse). Jonathan Kent directed Racine's tragedies, *Phèdre* in a new version by Ted Hughes, and *Britannicus* in a new version by Robert David MacDonald. The two productions, which played in repertoire, opened the Almeida's season at the Albery Theatre, before transferring to the Brooklyn Academy of Music. His production of David Hare's *Plenty* completed its Albery run in July 1999. Other theatre credits include *Le Cid*, *Mother Courage and Her Children* for the Royal National Theatre and the Almeida Theatre's production of *Hamlet*, which opened at the Hackney Empire before transferring to Broadway.



## John Warnaby

### Sebastian

**Theatre:** "1953" (Almeida Theatre). For the Royal Shakespeare Company: *Richard III*, *Troilus and Cressida*, *Edward II*, *Two Shakespearean Actors*, *The Shakespearean Revue*. *Inherit the Wind*, *A Day in the Death of Joe Egg* (The King's Head), *A Letter of Resignation* (Comedy Theatre), *War and Peace* (Royal National Theatre/Shared Experience), *Three Sisters* (Chichester Festival Theatre), *Artist Descending a Staircase* (Duke of York's Theatre).

**Television:** *Rough Treatment*, *Eureka Street*, *Easy Listening*, *A Touch of Frost*, *Wing and a Prayer*, *Grange Hill*, *Peak Practice*, *An Independent Man*, *Hamish Macbeth*, *Big Bad World*, *99-1*, *Space Precinct*, *Lovejoy*, *Between the Lines*, *Young Indy*, *The Bill*, *A Class Act*, *The Cinder Path*, *Soldier Soldier*, *Spender*, *Anna Lee*, *Heroes and Villains*, *An Exchange of Fire*, *EastEnders*, *The Detectives*, *The New Statesman*, *Ruth Rendell*, *Rumpole of the Bailey*, *Maigret*, *Get Back*, *El Cid*, *Shelley*, *Home James*.

**Film:** *Love and War in the Appennines*, *Gentlemen's Relish*, *Dark Blue World*, *Last of the Blonde Bombshells*, *Topsy Turvy*, *On Dangerous Ground*, *Eye of the Storm*, *Bliss*, *The Way to Dusty Death*, *An Exchange of Fire*, *Paper Mask*, *Privileged*.

**Radio:** *King John*, *Danton's Death*.



## Paul Brown

### Design

**Theatre:** For the Almeida Theatre: *Richard II* and *Coriolanus* (Almeida at Gainsborough; Brooklyn Academy of Music; Akasaka Theatre, Tokyo), *The Showman, Naked* (also The Playhouse Theatre).

**Opera:** For the Royal Opera, Covent Garden: *Falstaff, I Masnadieri, The Midsummer Marriage, King Arthur, Mitridate re di Ponto, Lady Macbeth of Mtsensk, Moses und Aron, Il Trovatore* (Metropolitan Opera House, New York), *Parsifal* (Opéra de Paris, Bastille), *Pellèas and Mélisande, Lulu* (Glyndebourne Festival Opera), *L'Incoronazione di Poppea* (Teatro Comunale di Bologna), *Tom Jones, Zemir et Amor* (Drottingham Court Theatre, Sweden), *Fidelio* (English National Opera), *Don Carlos* (Sydney Opera House). Future productions: *Peter Grimes* (Opéra de Paris Bastille), *Vanessa* (Monte Carlo), *Giselle* (La Scala, Milan).

**Film:** *Angels and Insects, The Blood Oranges, Up at the Villa.*

## Mark Henderson

### Lighting

Mark Henderson is Lighting Advisor to the Almeida and was Specialist Lighting Consultant to the Royal Court Theatre redevelopment. He was the recipient of the 1992, 1995 and 2000 Laurence Olivier Awards for Lighting, and was a nominee in the 1996, 1997 and 1998 Olivier Awards and the 1996 and 1999 Tony Awards.

**Theatre:** Work for the Almeida includes: *The Rules of the Game, The Showman, No Man's Land* (also Comedy Theatre), *The Deep Blue Sea* (also Apollo Theatre), *Chatsky* (also national tour), *The Bed Before Yesterday, Hamlet* (Almeida at the Hackney Empire, Broadway), *The Tower, "1953", Tartuffe, A Midsummer Night's Dream, Ivanov* (also Moscow Art Theatre), *The Cenci, Dokumentation 1, Heartbreak House, The Government Inspector* (also King's Theatre, Edinburgh), *Naked* (also The Playhouse Theatre), *The Judas Kiss* (The Playhouse Theatre, Broadway), *The Play about the Baby, Phèdre and Britannicus* (Almeida at the Albery, Brooklyn Academy of Music), *Vassa, Plenty* (Almeida at the Albery), *bash, Richard II and Coriolanus* (Almeida at Gainsborough; Brooklyn Academy of Music; Akasaka Theatre, Tokyo), *Conversations After a Burial*. West End theatre credits include: *Rowan Atkinson* (also national and international tours), *The Dresser, Follies, The Merchant of Venice, Gasping, Carmen Jones, The Rose Tattoo, Beckett, Heartbreak House, Home, Saint Joan, Neville's Island, Indian Ink, Grease, Passion, Spend Spend Spend, The Real Thing, French & Saunders*. Mark Henderson has worked extensively for the Royal National Theatre, Royal Shakespeare Company, Hampstead Theatre, The Peter Hall Company, Donmar Warehouse, and all major repertory companies.

**Television:** *Rowan Atkinson in Boston, Under Milk Wood.*

**Film:** *The Tall Guy.*

**Opera:** Productions for English National Opera, the National Opera Studio, Welsh National Opera, Scottish Opera, Opera North, Opera de Nancy, Hong Kong Festival, the Royal Opera, Glyndebourne Festival Opera.

**Dance:** Productions for the Royal Ballet, Ballet Rambert, London Contemporary Dance Theatre, Scottish Ballet, Northern Ballet.

## Jonathan Dove

### Music

Jonathan Dove is Music Advisor to the Almeida Theatre

**Theatre:** For the Almeida Theatre: *Richard II and Coriolanus* (Almeida at Gainsborough; Brooklyn Academy of Music; Akasaka Theatre, Tokyo), *Plenty, Phèdre and Britannicus* (Almeida at the Albery, Brooklyn Academy of Music), *Naked* (also The Playhouse Theatre), *The Government Inspector, Ivanov, Tartuffe, Hamlet* (also Broadway), *The School for Wives, The Rules of the Game, Medea, Hard Heart, Hippolytos, All For Love*. For the Royal National Theatre: *Money, Mother Courage and Her Children, Wild Oats, Trelawney of the "Wells", Le Bourgeois Gentilhomme, All's Well That Ends Well* (New York), *Zenobia* (Royal Shakespeare Company).

**Film includes:** *Venus Peter, Prague.*

**Opera includes:** *Flight* (Glyndebourne), *Siren Song, Tobias and the Angel* (Almeida Opera), *L'Augellino Belverde* (Musica no Chateau de Versailles), *Hastings Spring, Dreamdragons, In Search of Angels* (Glyndebourne Community Opera), *Pig* (English National Opera's Contemporary Opera Studio), *The Palace in the Sky* (English National Opera and Hackney Music Development Trust, Hackney Empire)

## John A Leonard

### Sound

John A Leonard is Sound Advisor to the Almeida Theatre.

**Theatre:** John A Leonard has worked extensively within theatre for the past 25 years. His Almeida Theatre work includes: *Scenes from an Execution, When We Dead Waken, Volpone, Bajazet, Lulu, All For Love, Hippolytos, The Gigli Concert, The Rules of the Game, The Showman, The L.A. Plays, The Life of Galileo, Butterfly Kiss, The Bed Before Yesterday, The Playboy of the Western World, The Dance of Death, The Silver Tassie, Venice Preserv'd, The Tower, "1953", The Rehearsal* (also Garrick Theatre), *Medea* (also national tour, Wyndham's Theatre, Broadway – New York Drama Desk Award for Best Original Sound Design), *No Man's Land* (also Comedy Theatre), *Chatsky* (also national tour), *Moonlight* (also Comedy Theatre), *Hamlet* (Almeida at the Hackney Empire, Broadway), *Tartuffe, Who's Afraid of Virginia Woolf?* (also Aldwych Theatre), *A Midsummer Night's Dream, Ivanov* (also Moscow Art Theatre), *Heartbreak House, Tongue of a Bird, The Government Inspector* (also King's Theatre, Edinburgh), *Naked* (also The Playhouse Theatre), *The Judas Kiss* (The Playhouse Theatre, Broadway), *The Iceman Cometh* (also Old Vic, Broadway), *The Doctor's Dilemma* (also national tour, Almeida at the Albery), *The Play about the Baby, Phèdre and Britannicus* (Almeida at the Albery, Brooklyn Academy of Music), *Vassa, Plenty* (Almeida at the Albery), *Richard II and Coriolanus* (Almeida at Gainsborough; Brooklyn Academy of Music; Akasaka Theatre, Tokyo), *Conversations After a Burial*.

**Opera:** *The Magic Flute*, Mark-Anthony Turnage's *Greek* and the Baylis Programme production of *A Small Green Space* (English National Opera).



## Production Acknowledgements

### *Prop making by:*

Vikki Heron & Rolf Driver

### *Costumes made by:*

Alan Seizer  
Henrietta & Edith Webb  
Edward Gibbon

Roxanne Armstrong  
Dominic Murray  
Robert Allsop

### *Many thanks to:*

Stephen Rebbeck  
Finchley Children's Music Group  
Joan Lane  
New London Children's Choir  
Alan Conisbee and Associates  
Islington Council Building Control  
T. P. Building Services  
Premier Scaffolding Southern Ltd  
Clearwater Scenery  
Unipools Ltd  
Jessica Shapiro  
Eaton Seashells  
Delphinium Flowers  
Theatre de Complicite  
National Theatre Armoury  
David van Edwards  
London Zoo  
Bishop Ramsey Church of England School  
Belgo  
The Swan Sanctuary, Egham  
Paperpoint  
Arjo Wiggins  
George Martin  
Mike Gadd for taxidermy  
Mike & Derek at Bure Marine Ltd

The Almeida has a lift for the disabled which gives wheelchair access to the stalls, and there are disabled toilet facilities in the foyer. Please do not smoke, eat or drink, or take recording equipment or cameras into the auditorium.

Please remember that noise such as coughing, rustling of programmes, the bleeping of digital watches and the ringing of mobile phones can be distracting to performers and also spoils the performance for other members of the audience.

In accordance with requirements of the Council of the London Borough of Islington, persons shall not be permitted to stand or sit in any of the gangways in the auditorium.

Please have consideration for local residents when leaving the theatre.

The Almeida Theatre Company Ltd  
Almeida Street, Islington, London N1 1TA

Registered Charity No. 282167

The Box Office is open for personal bookings from 9.30am until 6.00pm (7.30pm on performance days), Monday to Saturday, and for telephone bookings on 020 7359 4404 (24 hours, no booking fee).

Programme published and designed by  
PIMS UK Ltd, 1 Mildmay Avenue, Islington, N1 4RS. Tel 020 7354 7000.

The information in this publication is correct at the time of going to press. All rights reserved. © Almeida Theatre

Published 7 December 2000

### **PUBLIC FUNDING**

The Almeida Theatre Company receives annual funding from:

London Arts Board (£498,950)

Arts Council of England  
(Almeida/Aldeburgh Opera) (£100,000)

The Almeida's international touring is sponsored by the British Council

Supported by the Arts Council of England with National Lottery funds



## Almeida Participatory Projects

Since January 2000, plays and projects for, about and involving young people have become an increasingly important part of the Almeida's programme.

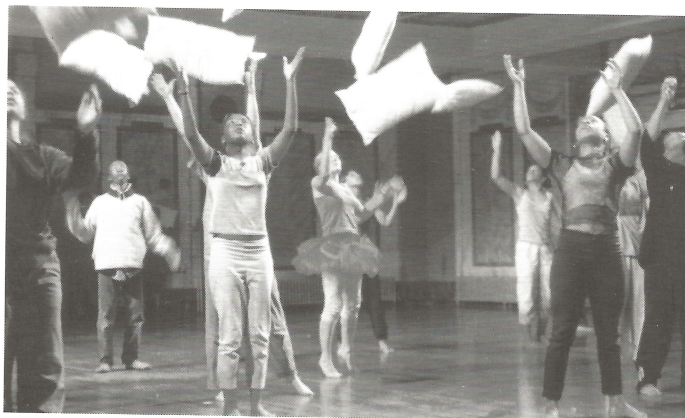
"The workshop at school taught me how to express myself more. . I loved performing in front of an audience, the feeling was great, my parents and other family and friends said they couldn't believe their eyes. . ."

*Janine Leonard, 14, Islington Green School.*

"Our kids are all walking a few inches taller since their return. They have really gained a lot from the whole experience, having learned a lot about themselves, about drama and having formed some important new friendships."

*Rob Fonseca, Head of Drama and Anne Gallagher, Head of English, Cardinal Pole School.*

*Into Our Dreams* reached 350 students from 9 Hackney and Islington schools. Young people rehearsed intensively with a group of professional theatre artists: actors, designers, technicians and a director to create a devised work on the subject of dreams. The piece was created as a promenade, animating 21 different spaces in Shoreditch Town Hall in June 2000. *Into our Dreams* was sponsored by Bloomberg.



*Into Our Dreams (Bill Osment)*

Glyn Maxwell's new verse play *The Last Valentine*, toured to 15 schools across Greater London and played for 5 performances at the Almeida in Autumn 2000, reaching a total audience of over 2,200 students. Focusing on young love and the powers of a creative imagination, the play was welcomed by teachers and young people alike for its freshness of approach. A follow-up workshop programme, led by Ben Harrison and Glyn Maxwell, stimulated the students to write their own verse plays which are then performed in school by the actors from *The Last Valentine*.

### **The Tempest**

Workshops are available to schools visiting the production, led by Ben Harrison, looking at the techniques employed in the production and the challenges of making Shakespeare's language live today. In addition, there is a schools matinée on 31 January, with a special pre-show event at 12.30pm and education packs available to school parties.

In addition to these projects, the Almeida's participatory activity includes a wide range of student placements in all departments, technical INSET workshops, backstage tours, workshops to accompany productions and post-show discussions.

For further information about the Almeida Theatre's Participatory Projects, contact Ben Harrison on 020 7226 7432 or email at [bharrison@almeidatheatre.demon.co.uk](mailto:bharrison@almeidatheatre.demon.co.uk)



“ The play is much more obviously a play about European dynastic concerns than European colonial activities, but this has largely slipped from view – or at least from critical comment. . . The Italians’ journey was not to explore or settle a new world but was intended as a return home, a return from a royal wedding of Alonso’s daughter Claribel to the King of Tunis. ”

David Scott Kastan, *The Duke of Milan / And His Brave Son: Old Histories and New in The Tempest*

“ The commerce of books accosteth and secondeth all my course, and everywhere assisteth me. It comforts me in age, and solaces me in solitarinesse. It easeth me of the burden of a wearysome sloth, and at all times rids me of tedious companies. It abateth the edge of fretting sorrow and... is the best munition I have found in this human peregrination. ”

Montaigne, *essays* (Florio)

"Shakespeare:... Was anything done?"  
Bingo by Edward Bond

” The native people were struck by the ‘ugliness’ and ‘deformity’ of the strangers – their ‘white’ complexions, hair around their mouths, the eyes with ‘the colour of the blue sky’. They tried to identify the visitors. . . the Indians in Rhode Island used the term *Manitto*, meaning ‘god’ to describe excellence in human beings and animals. When they saw the English arriving on their ships, they exclaimed: ‘*Mannittowock*. They are Gods.’ ”

Ronald Takaki, extract from

*With a Guitar, To Jane*  
by Percy Bysshe Shelley

Ariel to Miranda: - Take  
This slave of Music, for the sake  
Of him who is the slave of thee,  
And teach it all the harmony  
In which thou canst, and ever  
Make the delighted spirit glow.

“ A dreadful storm and hideous began to blow from out of the north-east. . . at length did beat all light from heaven; which like an hell of darkness turned black upon us. . . [upon being shipwrecked on shore] We found it to be the dangerous and dreaded island, or rather islands of the Bermuda. . . they be called commonly the Devil’s Islands, and are feared and avoided of all sea travellers alive above any other place in the world. Yet it pleased our merciful God to make even this hideous and hated place both the place of our safety and the means of our deliverance. ”

William Strachey, from the letter *True Repertory of the Wrack*, c. 1610



**A**t a masque at Kenilworth in 1575, Queen Elizabeth I was confronted by a 'Hombre Salvagio' [Wild Man]. In dangerous marginal space, beyond the confines of the great house, at the edge of the wild woods, at a most dangerous hour (nine o' clock in the evening) the Virgin Queen encountered the very emblem of marginality. But at this moment of maximum threat the wild man is metamorphosed into her eloquent and loving subject:

O queen, I must confesse it is not  
without cause  
These civil people so rejoyce, that  
you should give them lawes.  
Since I, which live at large, a wilde  
and savage man,  
And have ronned out a wilfull race,  
since first my life began,  
Do here submit my selfe,  
beseeching yow to serve. ”

Quoted in Paul Brown, *This Thing of Darkness I Acknowledge Mine in The Tempest and the Discourse of Colonialism*, 1985

**Miranda:** Oh God! Oh God! A sinking ship Father, help!  
**Prospero:** (enters hurriedly carrying a megaphone.) Come daughter, calm yourself! It's only a play. There's really nothing wrong.

**Caliban:** Oh, I forgot: I've something important to tell you.  
**Prospero:** Important? Well, out with it.  
**Caliban:** It's this: I've decided I don't want to be called Caliban any longer.

**Prospero:** Where did you get that idea?  
**Caliban:** Well, because Caliban isn't my name. It's as simple as that.  
**Prospero:** Oh, I suppose it's mine!  
**Caliban:** It's the name given me by your hatred, and every time it's spoken it's an insult. . .  
Call me X. That would be best. Like a man without a name. Or, to be more precise, a man whose name has been stolen. . . Every time you summon me it reminds me of a basic fact, the fact that you've stolen everything from me, even my identity! Uhuru!

Extracts from Scene 2 *Une tempête*, by Aime Cesaire, 1969,  
translated by Richard Miller

“ A mighty wizard, whose potent art could not only call up spirits of the deep, but the characters as they were and are and will be, [Prospero] seems a portrait of the bard himself. ”

Samuel Taylor Coleridge, *Shakespearian Criticism*

“ Prospero's art confers on him some of the power of the gods. He can raise the winds and darken the sun, shake the earth and command spirits unsubdued by the black magic of a witch like Sycorax. He can even raise the dead. What his white magic cannot do is, significantly, the one thing that matters most: to alter the nature and inclinations of the individual human heart. ”

1968, Anne Barton