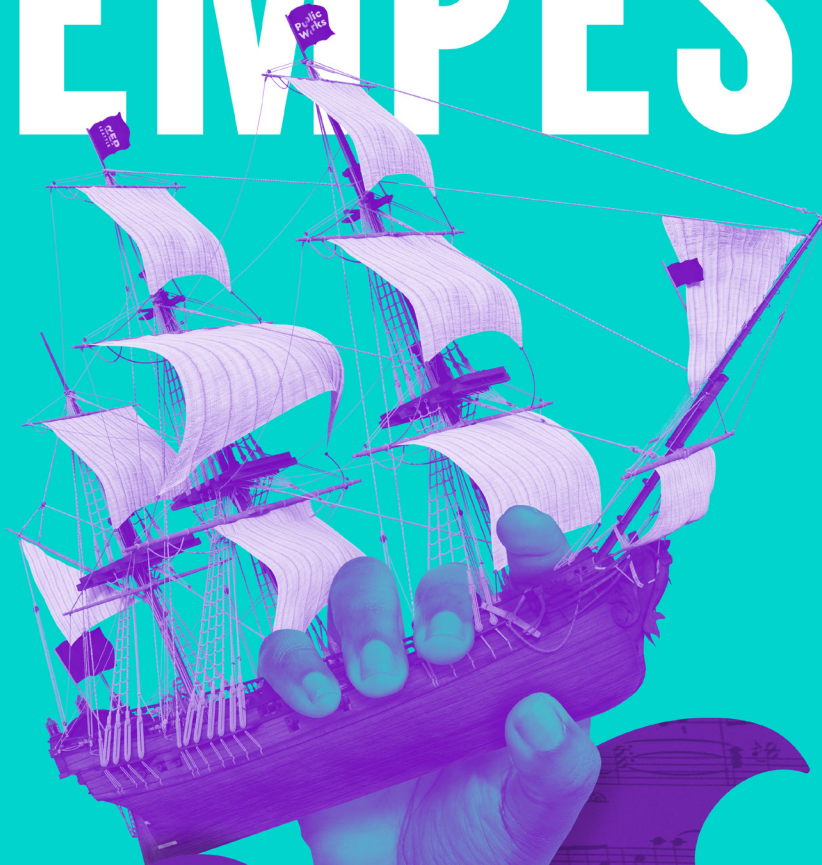


SEATTLE  
**REP**

This is a new beginning.

THE

# TEMPEST



YOUTH GUIDE

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# A NOTE FROM SEATTLE REP

A question that often comes up when I'm teaching a class on Shakespeare, directing one of his works, or supporting a production like this Public Works adaptation of *The Tempest* is: why are we still doing Shakespeare? I think the question behind that question is: who cares what an English dude in the late 16th/early 17th century had to say and why should I care? A totally valid question.

The themes in Shakespeare's work are broad and transcend time and place. In *The Tempest* we are talking about freedom, forgiveness, justice, and even the concept of reality. Whenever themes are this broad, it's easy for audiences to empathize with characters and their choices, and even to see themselves in the story, despite the story being over 300 years old.

Old works can have a familiarity that sparks creativity for contemporary artists. In this Youth Guide, you can compare and contrast some of the old text with the new Public Works script. In this Public Works adaptation, music and lyrics take the place of some of the original speeches, and some dialogue has a more contemporary flair. For example, the spirit Ariel speaks directly to the audience, letting us know what is happening in contemporary English:

ARIEL: Hello. Isn't it pretty here? You wanna know what he whispered to me? What the plan is? Okay--Prospero's brother, Antonio, who stole his crown, was on that ship along with Alonso, the Queen of Naples, and her sister, Sebastia--the three who conspired to exile Prospero all those years ago. Prospero wants to teach the traitors a lesson. He wants to toy with them a little, and then confront them with their foul deeds.

It's gonna be good.

Guess who's doing the leg work?

Shakespeare's plays have unlimited potential for adaptation. His settings and circumstances were fantastical to his audiences, so we can make them fantastical for our modern audiences, too. Folks attending *Romeo and Juliet* at The Globe Theatre in 1595 knew Verona, Italy as a romantic, far-off place. So, it isn't a problem for modern audiences to see it set in Southern California (as Baz Luhrmann envisioned in the film *Romeo+ Juliet*) or 1960s New York (as in *West Side Story*), or even suburban backyards (*Gnomeo and Juliet*).



# A NOTE FROM SEATTLE REP

This adaptation of *The Tempest* centers on an imagined island in the Pacific Northwest rather than the Mediterranean. As you watch, look for ways the changed setting influences design choices and interpretations, while maintaining the themes of the original script. Revisiting Shakespeare is about appreciating the beauty and poetry of his writing, while finding freedom and freshness in applying those words to our modern imagination. I'm very excited for this communitybased production that draws on our local lore. I'm equally excited to see how future theater-makers reinterpret what they've seen, again—where will the storms of *The Tempest* take us in the future? Maybe Prospero in space ...

A handwritten signature in black ink, appearing to read 'Deanna Martinez', with a large, stylized flourish at the end.

**Deanna Martinez**  
*Director of Arts Engagement*

# SYNOPSIS



## TL;DR

12 years ago, Prospero's brother Antonio stole his dukedom and banished him to an island with his daughter, Miranda. Now, Antonio is sailing nearby with the Queen of Naples and her child, Ferdinand. A powerful magician bent on revenge, Prospero commands the spirit Ariel to create a storm that shipwrecks his enemies on the island. While Ariel torments the castaways, Ferdinand and Miranda fall in love, and Prospero's servant, Caliban, joins the Queen's press secretary and cook in a plot to overthrow him. In the end, Prospero forgives his brother and abandons his magic. Miranda and Ferdinand are married, and everyone is reconciled.

## Scene-by-Scene

**Scene 1:** Ariel creates the tempest and the Neapolitans are separated.

**Scene 2:** Prospero tells his Miranda the story of how they came to the island. We meet Ariel, a spirit, and Caliban, Prospero's servant.

**Scene 3:** Ariel and the island spirits welcome the Queen's child Ferdinand to the island. They meet Miranda. It is love at first sight!

**Scene 4:** The Neapolitans search for Ferdinand. Antonio and Sebastia try to kill Alonso, but Ariel wakes her up just in time.

**Scene 5:** Caliban meets two of Alonso's servants –Trinculo and Stephano– and agrees to follow them.

**Scene 6:** Miranda and Ferdinand fall deeper in love.

**Scene 7:** Ariel creates a beautiful feast for the Neapolitans, but then transforms into a Kraken, terrifying them!

# SYNOPSIS

## Scene-by-Scene (continued)

**Scene 8:** Caliban convinces Stephano to kill Prospero.

**Scene 9:** Ferdinand and Miranda get married! Prospero lays a trap for Stephano, Trinculo, and Caliban, and their plot is ruined.

**Scene 10:** Prospero forgives his brother, Ariel is freed, everyone is reunited, and they all celebrate!

## All the Deets

Twelve years ago, **Prospero** was the duke of Milan. His brother, **Antonio**, teamed up with **Alonsa**, the Queen of Naples, and her sister **Sebastia**, to steal Prospero's dukedom. The kindly old counselor **Gonzalo** helped Prospero and his daughter, **Miranda**, escape in a boat. They landed on an island inhabited by **Caliban** and **Ariel**, a spirit. Caliban's mother, a witch named **Sycorax**, used to rule the island, but she has died. Prospero uses his magic to control Caliban and Ariel, and then rules over the island. Miranda grows up on the island, seeing no other human beings.

Before the start of the action, Alonsa has sailed to Tunisia for her daughter's wedding, along with her child **Ferdinand**, and Antonio, Sebastia, and Gonzalo (**the Neapolitans**). On the way back to Italy, their ship gets caught in a huge storm created by Ariel. The boat splits apart, but Ariel ensures that everyone is safe, marooning Ferdinand on a different part of the island from the other Neapolitans.

Watching the ship sink, Miranda is upset, and she asks her father to calm the storm.

He assures her that everyone aboard the ship is safe, and then begins to tell her the story of how they came to the island. After he is done, Prospero uses his magic to put Miranda to sleep. Calling Ariel to him, Prospero promises the spirit that he will free them in two days' time, but only if they carry out all his commandments. Ariel leaves to do their work, and Prospero and Miranda decide to visit Caliban. Caliban enters and protests her imprisonment. Prospero responds by threatening Caliban and makes her go collect firewood. Ariel and **the island spirits** then entice Ferdinand to come to Prospero's cell. Miranda sees Ferdinand and can't believe her eyes. It is love at first sight. Prospero doesn't like this, so he puts a spell on Ferdinand that makes it so they cannot move.

On another part of the island, Alonsa is inconsolable over the loss of her child. Gonzalo tries to cheer her up, but before he is successful, Ariel arrives and makes them both sleepy.

# SYNOPSIS

## All the Deets (continued)

Sebastia and Antonio, however, are not affected by Ariel's spell, and Antonio takes the opportunity to convince Sebastia to kill Alonso in order to become king of Naples. Just as Antonio and Sebastia draw their swords, Ariel wakes Alonso and Gonzalo. Antonio and Sebastia lie, saying that they have drawn their swords because they thought they heard a sound. The Neapolitans depart to keep searching for Ferdinand.

As she is searching for firewood, Caliban hears a stranger approaching and hides under a blanket. The stranger is Trinculo, the ship's cook. **Trinculo** hears thunder, so he hides under Caliban's blanket, too. Stephano, Alonso's press secretary, enters drunk. He sees Trinculo and Caliban hiding under the blanket, and thinks they are a four-legged monster. **Stephano** unwittingly gives some of his wine to Caliban, and soon it becomes clear that the other body under the blanket is Trinculo. The two reunite. Caliban becomes drunk, and vows to follow Stephano as her new master.

Meanwhile, Miranda and Ferdinand are falling more and more in love. Prospero tries everything to separate them, but their mutual attraction is just too strong.

Exhausted from their search for Ferdinand, Alonso and the other Neapolitans take a break. Ariel makes a delicious feast appear, but then transforms into a terrible Kraken monster. Ariel and the island spirits terrorize the

Neapolitans, setting the stage for Prospero's revenge.

In another part of the island, Caliban tells Stephano and Trinculo about Prospero and his mistreatment. Caliban convinces Stephano to kill Prospero, in exchange for becoming king of the island. Ariel and the spirits of the island play tricks on the three, before they set out for Prospero's dwelling to murder him.

Prospero decides to release Ferdinand and agrees to their marriage with Miranda. Prospero forgives Antonio for his betrayal, Prospero is restored to his position as the rightful duke, and the two brothers reconcile. Prospero then creates a glorious feast and party to celebrate Ferdinand and Miranda's marriage.

# CHARACTER BREAKDOWN



There are unique aspects to our production that differ from Shakespeare's original. Get to know the characters in this Public Works adaptation of *The Tempest*.

## Inhabitants of the Island

**Prospero (he/him):** A magician who used to be the Duke of Milan. Twelve years ago, his brother, Antonio, seized his dukedom and banished Prospero and his daughter Miranda. Saved by the Island Spirits, they landed on the island, which Prospero now controls through his magic. Prospero is protective of his daughter Miranda, deeply knowledgeable about magic, and committed to getting revenge on his brother Antonio for his long-ago betrayal.

**Miranda (she/her):** Prospero's daughter. She was three when she and her father Prospero were forced to leave Milan, and she grew up on the island. The only humans she has ever really known are her father and Caliban. Growing up on the island, she also got to know the Island Spirits and is a resourceful, strong young person. Over the course of the play, she falls in love with Ferdinand.

**Caliban (she/her):** A human who grew up on the island and has been there since before Prospero and Miranda arrived. Caliban's mother, Sycorax, used to live on the island too, and imprisoned Ariel in a tree. Caliban used to get along with Prospero, but since she tried to kidnap Miranda, Prospero has controlled Caliban with his magic and made her work for him. Growing up, Caliban learned to collaborate with the island and to respect its magic, in contrast to Prospero, who seeks control. Over the course of the play, Caliban teams up with Stephano and Trinculo to try and overthrow Prospero. They fail, and Caliban is chastised for her involvement. At the end of the play Miranda helps facilitate a reconciliation between Caliban and Prospero.

**Ariel (they/she):** An air spirit of the island and Prospero's servant. They have a special relationship with the audience, an amazing group of friends (the Super Six!), and impressive magical powers. When Sycorax was alive, she trapped Ariel in a tree for not carrying out her commands. When Prospero came to the island, he freed Ariel. Ariel has since had to work for Prospero, and she longs for her freedom. At the start of the action, Prospero promises to free Ariel if they help him get revenge on his brother Antonio. Ariel does everything Prospero commands, and more—with the help of the Super Six. At the end of the play, Ariel finally gets their freedom and celebrates.



# CHARACTER BREAKDOWN

## Inhabitants of the Island (continued)

**The Island Spirits:** The spirits who inhabit the island where Prospero and Miranda landed twelve years ago. There are several types of spirits who make up the magical environment of the island: air spirits (Ariel and the Super Six), earth spirits, water spirits, and forest spirits. These spirits are the magic of the island, and without them, Prospero would have no power at all. Throughout the course of the play, they welcome Ferdinand to the island, assist Ariel with her tasks, and make magic, music, and a little bit of mischief.

**The Super Six:** Air spirits. They are Ariel's friends who assist and support them through all their tasks. They love to sing, and like all the island spirits, they are central to the magic of the island.

**Earth Spirits:** Rebels at heart, the earth spirits are grounded, gritty, and mischievous. They have a special connection to the soil of the island and to the rocks and stones underfoot.

**Water Spirits:** A bohemian group of free-flowing spirits. Compassionate and fluid, the water spirits are connected to all the water of the island, from the rain that graces the landscape to the waves that lap the shoreline.

**Forest Spirits:** Sophisticated and regal, and not without opinions, the forest spirits stand tall like the trees. Like the forest, they offer shade and sanctuary and carry deep wisdom.

# CHARACTER BREAKDOWN

## Neapolitans

**Antonio (he/him):** Prospero's brother who stole his dukedom. After Ferdinand is assumed dead in the shipwreck, Antonio senses an opportunity for more power. He encourages Sebastia to kill Alonso, so she can become Queen of Naples. Like all the Neapolitans, Antonio is terrorized by Ariel. He eventually reconciles with his brother at the end of the play.

**Alonso (she/her):** The Queen of Naples. She conspired with Antonio twelve years ago to steal Prospero's dukedom. She had just returned from her daughter's wedding when her royal yacht got caught in Prospero's storm. For most of the play, she believes that her child and heir, Ferdinand, died in the tempest. She reconciles with Prospero and reunites with Ferdinand by the play's end.

**Sebastia (she/her):** Alonso's sister. She also collaborated with Alonso and Antonio to exile Prospero. Convinced by Antonio that she should be Queen of Naples, Sebastia tries to kill her sister, but is foiled by Ariel. At the end of the play, she is reconciled with Prospero, along with the other Neapolitans.

**Gonzalo (he/him):** A kind counselor, who helped Prospero and Miranda escape from Milan twelve years ago. Gonzalo tries to make the most of it. He tries to cheer Alonso up and is often delighted by the work of the Island Spirits. At the end of the play, Prospero thanks him for the kindness he showed all those years ago.

**Ferdinand (they/them):** Alonso's child and heir to the throne of Naples. Ferdinand is separated from the other Neapolitans when Ariel causes the royal yacht to sink. Believing their mother to be dead, Ferdinand mourns until they meet Miranda. Prospero makes Ferdinand do manual labor, to separate them from Miranda. But over the course of the play, Ferdinand falls in love with Miranda, and their mutual attraction eventually leads to marriage. At the end of the play Ferdinand is tearfully reunited with their mother.

**Trinculo (he/him):** Alonso's personal chef aboard the royal yacht. After the shipwreck, Trinculo is eventually reunited with his friend, Stephano. The two meet Caliban and agree to join her in a plot to kill Prospero. Trinculo is a lover of wine and has a complicated relationship with Caliban, who likes Stephano better because of Ariel's mischievous interventions. At the end of the play Trinculo is chastised for being part of the plot to kill Prospero.

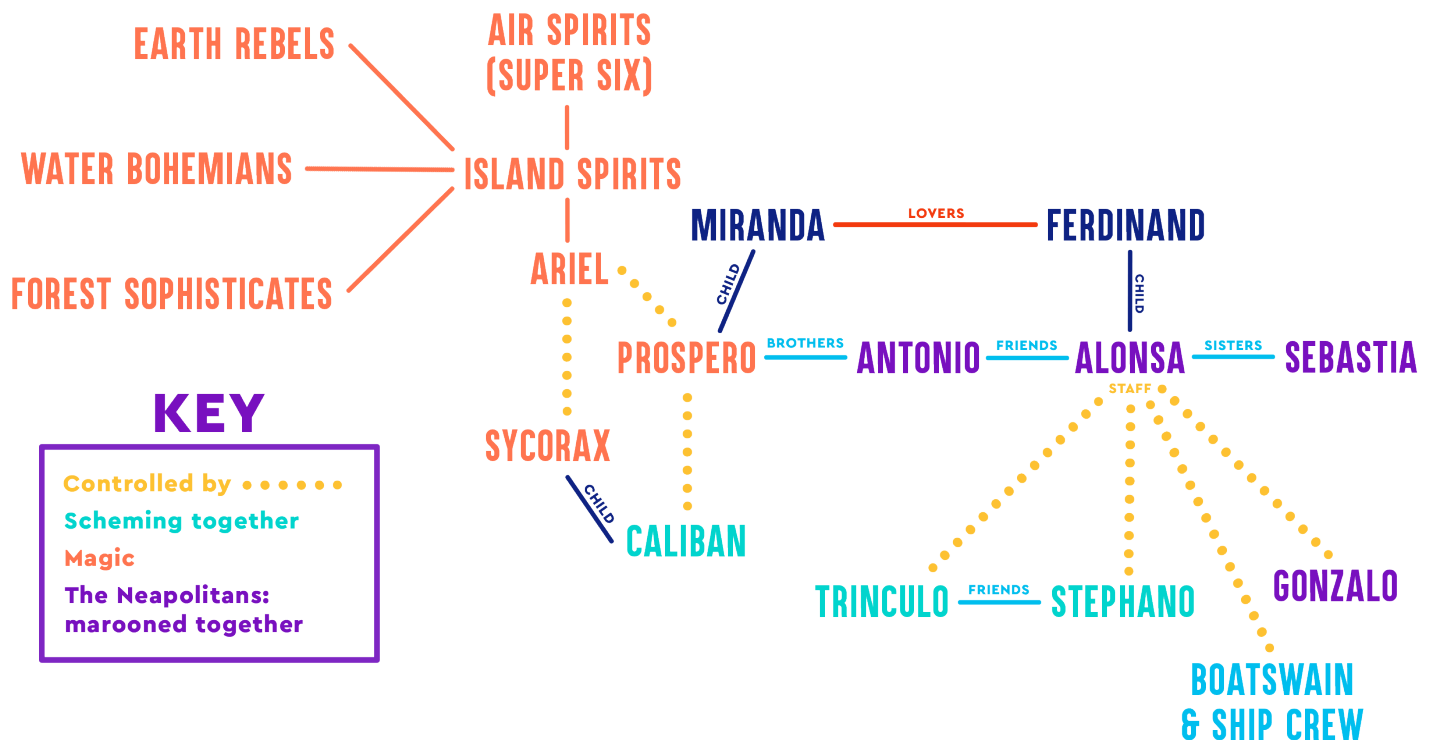
# CHARACTER BREAKDOWN

## Neapolitans (continued)

**Stephano (he/him):** Alonso’s press secretary. He is eventually reunited with his friend, Trinculo. Stephano managed to save a case of wine from the sinking yacht, which he shares with Trinculo and Caliban. Stephano is also a lover of wine, and over the course of the play gets pretty drunk. Caliban vows to follow Stephano, which both surprises and flatters him. At the end of the play Stephano is also chastised for taking part in the plot to overthrow Prospero and become king of the island.

**The Boatswain and Crew of the Royal Yacht:** The Boatswain is a competent officer aboard Alonso’s royal yacht, responsible for the ship’s masts, yards, sails, rigging, and anchors. It is the Boatswain’s responsibility to supervise the deck crew of the royal yacht, who in turn have various responsibilities relating to the operation of the ship. While it appears that the royal yacht is destroyed by the storm, Ariel actually makes sure that the ship, the Boatswain, and the crew all remain safe, which is revealed at the end of the play.

## THE TEMPEST CHARACTER TREE



# THE TEMPEST ADAPTATION: SIDE-BY-SIDE

The following text samples are both from the prologue of *The Tempest*. The first is from the Public Works musical adaptation script (adaptation by Todd Almond, conceived by Lear deBessonnet) as performed by the Public Works community at Seattle Rep. The second is from the original Shakespeare text, as published by Folger Shakespeare

## From the Public Works script:

[all caps indicates singing]

**ARIEL:** TAKE US TO THE EDGE OF BELIEF!

**BOATSWAIN:** Down with the topmast! Yare! Lower, lower. Bring her to try with main-course. Have you a mind to sink?

**SEBASTIA:** A pox o' your throat, you bawling, blasphemous, incharitable dog!

**BOATSWAIN:** Work you, then.

*(For a moment, it is the eye of the storm.)*

**ARIEL:** OH, LITTLE BOAT OUT ON THE GIANT SEA HOW YOU LOOK LIKE LITTLE TWIGS TO ME.

**SUPER SIX:** PICK 'EM UP, DROP 'EM. PICK 'EM UP, DROP 'EM. PICK 'EM UP, DROP 'EM. PICK 'EM UP, DROP 'EM

**STEPHANO/SUPER SIX:** IS THIS SOME SWEET REPRIEVE? OOH ARE THE GODS ON OUR SIDE? MAY WE AT LAST BELIEVE WE'LL SURVIVE THIS RIDE?

**ARIEL:** YOU HAVEN'T SEEN ANYTHING YET!

## From the original Shakespeare:

**BOATSWAIN:** Down with the topmast! Yare! Lower, lower! Bring her to try wi' th' main course. *(A cry within.)* A plague upon this howling! They are louder than the weather or our office.

*Enter Sebastian, Antonio, and Gonzalo.*

Yet again? What do you here? Shall we give o'er and drown? Have you a mind to sink?

**SEBASTIAN:** A pox o' your throat, you bawling, blasphemous, incharitable dog!

**BOATSWAIN:** Work you, then.

**ANTONIO:** Hang, cur, hang, you whoreson, insolent 45 noisemaker! We are less afraid to be drowned than thou art.

**GONZALO:** I'll warrant him for drowning, though the ship were no stronger than a nutshell and as leaky as an unstanch'd wench.

**BOATSWAIN:** Lay her ahould, ahould! Set her two courses. Off to sea again! Lay her off!

*Enter more Mariners, wet.*

# THE TEMPEST ADAPTATION: SIDE-BY-SIDE

## Compare & Contrast:

1. How do both texts set up the setting and tone of the play?
2. How does the role of the ensemble (groups of unnamed supporting characters) compare in the two texts?
3. How are the two texts different? What choices to add to or eliminate from the original text do you see? How do you think adaptor Todd Almond made those choices?

## From the original Shakespeare (continued):

**MARINERS:** All lost! To prayers, to prayers!  
All lost!

*Mariners exit*

**BOATSWAIN:** What, must our mouths be cold?

**GONZALO:** The King and Prince at prayers.  
Let's assist them, for our case is as theirs.

**SEBASTIAN:** I am out of patience.

**ANTONIO:** We are merely cheated of our lives by drunkards. This wide-chopped rascal— would thou mightst lie drowning the washing of ten tides!

*Boatswain exits.*

**GONZALO:** He'll be hanged yet, though every drop of water swear against it and gape at wid'st to glut him.

*A confused noise within:* “Mercy on us!”—“We split, we split!”—“Farewell, my wife and children!”—“Farewell, brother!”—“We split, we split, we split!”

# GLOSSARY

Here are a few lesser-known words that may help your understanding as you experience *The Tempest*.

**Abjure:** The act of rejecting a previous belief typically under peer pressure.

**Boatswain:** An officer on a merchant ship who controls others on the sea.

**Direful:** Something that causes fear or worry.

**Dukedom:** The rank or governing of a Duke or Duchess.

**Flout:** To treat with disregard.

**Frippery:** Something that has little value or significance.

**Gabardine:** A specific fabric typically used in clothing.

**Jocund:** The act of showing extreme joy or happiness.

**Manacle:** An older form of handcuffs.

**Naples:** The capital of the Campania region in Southwestern Italy.

**Reprieve:** To be relieved from something temporarily.

**Supplant:** To take the place of someone.

**Tilth:** The way in which farmland may be prepared to support crop growth.

**Varlet:** Someone who is deceitful and unreliable.

# WHAT IS PUBLIC WORKS?

## THEATER OF, BY, AND FOR THE PEOPLE

Seattle Rep's Public Works partners with community-based organizations to invite folks from all walks of life to take classes, attend performances and events, and join in the creation of ambitious works of participatory theater. Through this process strangers become neighbors, creating a region that is welcoming for all.

## THEATER OF, BY, AND FOR THE PEOPLE

Seattle Rep's Public Works is rooted in the values of equity, imagination, and joy.

**EQUITY.** Listen fully and do your best to make sure everyone has what they need to show up, feel safe, and succeed.

**IMAGINATION.** Exercise your creativity not only in what we are making but in how we are making it.

**JOY.** Enjoy each other and the work. Plant, cultivate, and grow our collective joy. The program invites a stunning diversity of people to participate in workshops and classes, attend performances, and join in the creation of ambitious works of participatory theater.

**CLASSES.** Communities participate in acting classes ranging from improv to spoken word to musical theater and Shakespeare.

**CONVERSATION.** Together we attend plays, discussions, and social events to deepen our connections.

**COLLABORATION.** In the summer, we all come together to create a large-scale production that puts our city center stage.



# WHAT IS PUBLIC WORKS?

## WHAT MAKES PUBLIC WORKS' *THE TEMPEST* SPECIAL?

This catchy musical adaptation of Shakespeare's classic kicks off Seattle Rep's 2023/24 Season, featuring a cast of 60+ folks from all walks of life. **Everyone is invited to audition for Public Works productions, no experience required.** Plus, the program is free for all participants and for audience members! You don't pay to participate or to see the full production.

Watch videos of Seattle Rep's Public Works in action, hear interviews with participants, sign up for our Public Works email list, and more at [seattlerep.org/pw](https://seattlerep.org/pw) through the QR code below.





# OPPORTUNITIES FOR YOUTH AT SEATTLE REP

Do you love all things theater? Have you always wanted to be on stage but never had the chance? Do you want to see more theater in your life? Seattle Rep has options for youth to engage with theater all season long! We've included some of our upcoming programs and ongoing ticket options. Learn about our Family Friendly programming, age recommendations, and more at [seattlerep.org/forfamilies](https://seattlerep.org/forfamilies)

## Ticket Discounts

**Seattle Rep believes theater is for everyone. We offer these discount programs and many more to make ticket prices accessible to all.**

- **\$5 TeenTix:** Become a member of TeenTix for free (for ages 13 – 19) and get \$5 to every show at Seattle Rep! Seattle Rep honors a 2 for \$10 offer on Friday nights to all TeenTix pass holders (you can bring anyone of any age with you as your Friday plus-one!).
- **Student Tickets:** We offer a discount for youth under 18 or current students of any age for \$18 each.
- **Pay What You Choose:** Seattle Rep offers Pay What You Choose tickets for all of our performances.
- **Free Tickets for Native Individuals:** Seattle Rep offers free tickets for self-identified Native individuals to see all our shows.

**More details, discounts, and options:**



# OPPORTUNITIES FOR YOUTH AT SEATTLE REP

## Youth Engagement Programs

**Teen Nights:** On select Fridays throughout our 2023/24 Season, teens are invited to see our shows for \$5 (with a TeenTix membership) with a free pre-show reception, fun activities, and a chance to hang out with other teens in a youth-only space! Pre-show Teen Night events begin at 6:30 p.m., followed by a 7:30 p.m. performance.

### 2023/24 Teen Nights

- *Passengers* – Friday, October 6, 2023
- *Islander* – Friday, November 3, 2023
- *Little Women* – Friday, December 1, 2023
- *Quixote Nuevo* – Friday, February 2, 2024
- *Sanctuary City* – Friday, March 3, 2024
- *Fat Ham* – Friday, April 26, 2024
- *Jinkx Monsoon & Major Scales: Together Again, Again!* – Friday, June 14, 2024

## Next Narrative Monologue Competition

Act on Seattle Rep's biggest stage and have the chance to perform at the legendary Apollo Theatre on an all-expenses-paid trip to New York City... what more could you ask for! **The Next Narrative Monologue Competition (NNMC)** features newly written monologues from fifty of America's leading contemporary Black playwrights. Students select a monologue, memorize and workshop the piece with talented theater professionals, and compete for the chance to perform both at Seattle Rep and in NYC!

All high school-aged youth (grades 9-12) living in Washington state can join. It's totally free to participate! **Learn more NNMC info and sign up below:**



**Check out all of Seattle Rep's Youth Engagement offerings!**

