

NAXOS
AudioBooks

William Shakespeare
The Tempest

Performed by **Ian McKellen** • **Emilia Fox** and full cast

**CLASSIC
DRAMA**



NA230812D

1	Act 1 Scene 1	
	A ship at sea	0:32
2	Act 1 Scene 1 (cont.)	
	Enter ALONSO, SEBASTIAN, FERDINAND, GONZALO and others	
	ALONSO Good boatswain, have care.	1:33
3	Act 1 Scene 1 (cont.)	
	Enter SEBASTIAN, ANTONIO and GONZALO	
	BOATSWAIN Yet again? What do you here? Shall we give o'er and drown?	0:38
4	Act 1 Scene 1 (cont.)	
	Enter MARINERS, wet	
	BOATSWAIN What, must our mouths be cold?	1:11
5	Act 1 Scene 2	
	The island	
	Enter PROSPERO and MIRANDA	
	MIRANDA If by your art, my dearest father,	10:27
6	Act 1 Scene 2 (cont.)	
	Enter ARIEL	
	ARIEL All hail, great master, grave sir, hail!	7:38
7	Act 1 Scene 2 (cont.)	
	Enter CALIBAN	
	CALIBAN As wicked dew as e'er my mother brushed	3:10
8	Act 1 Scene 2 (cont.)	
	Enter FERDINAND and ARIEL, invisible	
	ARIEL Come unto these yellow sands,	9:09

9	Act 2 Scene 1 A remote part of the island Enter ALONSO, SEBASTIAN, ANTONIO, GONZALO and others GONZALO Beseech you, sir, be merry.	7:45
10	Act 2 Scene 1 (cont.) Enter ARIEL invisible SEBASTIAN We would so, and then go a-batfowling	1:01
11	Act 2 Scene 1 (cont.) Exit ARIEL SEBASTIAN What strange drowsiness possesses them?	6:25
12	Act 2 Scene 1 (cont.) Enter ARIEL, invisible ARIEL My master through his art foresees the danger	1:53
13	Act 2 Scene 2 Near Caliban's cave Enter CALIBAN CALIBAN All the infections that the sun sucks up	0:47
14	Act 2 Scene 2 (cont.) Enter TRINCULO CALIBAN Lo, now lo!	2:24
15	Act 2 Scene 2 (cont.) Enter STEPHANO STEPHANO I shall no more to sea, to sea,	9:27

16	Act 3 Scene 1 Near Prospero's cave Enter FERDINAND FERDINAND There be some sports are painful,	1:07
17	Act 3 Scene 1 (cont.) Enter MIRANDA and PROSPERO MIRANDA Alas, now pray you	4:36
18	Act 3 Scene 2 Near Caliban's cave Enter CALIBAN, STEPHANO and TRINCULO STEPHANO Tell not me.	2:38
19	Act 3 Scene 2 (cont.) Enter ARIEL invisible CALIBAN As I told thee before,	7:08
20	Act 3 Scene 3 A remote part of the island Enter ALONSO, SEBASTIAN, ANTONIO, GONZALO and others GONZALO By'r lakin, I can go no further, sir	1:07
21	Act 3 Scene 3 (cont.) Enter PROSPERO ALONSO What harmony is this?	2:32
22	Act 3 Scene 3 (cont.) Enter ARIEL, like a harpy ARIEL You are three men of sin,	2:14

23	Act 3 Scene 3 (cont.) PROSPERO Bravely the figure of this harpy has thou	2:01
24	Act 4 Scene 1 Near Prospero's cave Enter PROSPERO, FERDINAND and MIRANDA PROSPERO If I have too austere punished you	1:48
25	Act 4 Scene 1 (cont.) Enter ARIEL ARIEL What would my potent master?	1:17
26	Act 4 Scene 1 (cont.) The Masque Enter IRIS IRIS Ceres, most bounteous lady,	1:09
27	Act 4 Scene 1 (cont.) Enter CERES CERES Hail, many-coloured messenger,	1:39
28	Act 4 Scene 1 (cont.) [JUNO descends] IRIS Highest queen of state, Great Juno comes,	2:45
29	Act 4 Scene 1 (cont.) IRIS You sun-burned sicklemen of August weary,	0:16
30	Act 4 Scene 1 (cont.) PROSPERO I had forgot that foul conspiracy	2:07

31	Act 4 Scene 1 (cont.) Enter ARIEL ARIEL Thy thoughts I cleave to.	1:52
32	Act 4 Scene 1 (cont.) Enter CALIBAN, STEPHANO and TRINCULO CALIBAN Pray you tread softly,	4:39
33	Act 5 Scene 1 Near Prospero's cave Enter PROSPERO and ARIEL PROSPERO Now does my project gather to a head.	4:04
34	Act 5 Scene 1 (cont.) Enter ALONSO, GONZALO, SEBASTIAN and ANTONIO PROSPERO A solemn air, and the best comforter	2:48
35	Act 5 Scene 1 (cont.) Enter ARIEL ARIEL Where the bee sucks, there suck I	5:28
36	Act 5 Scene 1 (cont.) PROSPERO discovers FERDINAND and MIRANDA MIRANDA Sweet lord, you play me false.	2:32
37	Act 5 Scene 1 (cont.) Enter ARIEL with the MASTER and BOATSWAIN GONZALO O look sir, look, sir, here is more of us!	2:29
38	Act 5 Scene 1 (cont.) Enter ARIEL with CALIBAN, STEPHANO and TRINCULO STEPHANO Every man shift for all the rest,	5:18

Total time: 2:07:56

William Shakespeare

The Tempest

CAST

Alonso, King of Naples	Roger Hammond
Sebastian, his brother	John McAndrew
Prospero, Duke of Milan	Ian McKellen
Antonio, his brother, the usurping Duke of Milan	Neville Jason
Miranda, daughter of Prospero	Emilia Fox
Ferdinand, son to the King of Naples	Benedict Cumberbatch
Gonzalo, an honest old councillor	David Burke
Adrian, a lord	Simon Treves
Francisco, a lord	Tim Bentinck
Caliban, a savage and deformed slave	Ben Onwukwe
Trinculo, a jester	Ian Talbot
Stephano, a drunken butler	John Hodgkinson
Master	Simon Treves
Boatswain	Tim Bentinck
Ariel, an airy spirit	Scott Handy
Juno	Elaine Claxton
Ceres	Laura Paton
Director	John Tydeman
Recording and Editing Engineer	Mike Etherden
Studio Manager	Peter Novis
Producer	Nicolas Soames

Recorded at RNIB Talking Book Studios, London

William Shakespeare

The Tempest

SYNOPSIS

Act 1 Scene 1: Thunder. Lightning. A tempest at sea drives a ship carrying Alonso, King of Naples, Ferdinand, his son, and Antonio, Duke of Milan, plus sundry courtiers travelling from Tunis after the marriage of the King's daughter, onto rocks and is wrecked with the loss, it is assumed, of all aboard.

Act 1 Scene 2: On a nearby island, Prospero, the usurped Duke of Milan, and his daughter, Miranda, watch the storm which he confesses to having caused by magic with the help of his servant spirit, Ariel, whom he has released from imprisonment by Sycorax, the former ruler of the island, and mother of Caliban, a misshapen monster who is also in his service. Prospero abates the tempest and tells his daughter their past history, how his brother ousted him with the aid of the King of Naples and how he and his baby daughter were put to sea in a small boat, loaded with his magic books placed there by a kindly courtier, Gonzalo, and how they arrived on the island and 'colonised' it. Ariel is despatched, invisible, to find Ferdinand, the King's son; Caliban is called and set to

work; and Miranda is put to sleep. When she awakes she sees Ferdinand, whom Ariel has led to her by song, and they instantly fall in love. Prospero (who has planned all this) responds sternly and puts Ferdinand to hard labour.

Act 2 Scene 1: Elsewhere on the island the good Gonzalo tries to cheer up King Alonso who is grieving for Ferdinand's supposed death. Ariel puts the two of them to sleep during which Antonio persuades the King's brother, Sebastian, to kill Alonso and grab the crown. At the point of murder Ariel awakens the King and Gonzalo, who become suspicious upon seeing drawn swords, and the four men go off in search of survivors of the wreck.

Act 2 Scene 2: Two survivors are Trinculo, a jester, and Stephano, a butler, who is drunk on salvaged wine. Caliban, seeing Trinculo, thinks him to be a spirit sent to haunt him and hides under a gaberdine cloak. Trinculo, frightened by a storm, hides under the same cloak. Stephano, inebriated, sees what he takes to be a monster of the island. He gives Caliban a drink and he agrees to serve the two men if they give him more drink and he'll then

be free of Prospero's masterdom.

Act 3 Scene 1: Ferdinand appears carrying heavy logs and Miranda expresses her pity and love for him. Overheard by an unseen and approving Prospero, they vow to marry.

Act 3 Scene 2: Encouraged by an invisible Ariel, Trinculo, Stephano and Caliban quarrel in a comic fashion and they agree to murder Prospero and set Stephano up as King of the island with Miranda as his consort and Caliban and Trinculo as viceroy. Ariel, still unseen, leads them off to a catch sung to pipe and tabor.

Act 3 Scene 3: Alonso and the hungry courtiers behold a banquet laid out for them by spirits. They are about to eat when Ariel, as a harpy, makes the banquet disappear and confronts them with their crimes and sins. Full of guilt and remorse and believing the death of his son to be a judgement upon him, Alonso goes to find Ferdinand's corpse and to die beside him. Gonzalo follows him, with the half-crazed Sebastian and Antonio, to prevent self-harm.

Act 4 Scene 3: Prospero confesses that Ferdinand's servitude was to test his mettle and consents to his marriage with his daughter. In celebration of the engagement Prospero's spirits perform a masque, but during a dance of nymphs and rustic

reapers Prospero remembers Caliban's plot against him and abruptly ends the magical proceedings. Ariel tempts the three drunken would-be assassins on with glittering frippery hanging on a line. Then he and Prospero chase them away with spirits disguised as hunting-hounds. Prospero muses that all his enemies are now at his mercy.

Act 5 Scene 1: Arrayed in his magic robes, Prospero hears of the afflictions Ariel has wrought on his enemies and shows some compassion for them and, since they are penitent, he will not seek vengeance on them. In a trance Alonso and the others are led in by Ariel. Prospero promises to renounce his magic powers and disrobes as a magus to reveal himself to the surprised King and courtiers as the rightful Duke of Milan and offers forgiveness and reconciliation. Ferdinand is restored to his father and Miranda introduced to him. Caliban admits his foolishness in being deceived by the drunken Stephano and Trinculo. The Master and Boatswain appear to declare that the ship is miraculously intact, and Ariel will be freed once he has provided a wind which will enable the sailing-ship to catch up with the rest of Alonso's fleet. All leave for Italy and en route Prospero will tell the whole story. Caliban is left alone on the island.

In an Epilogue Prospero, as an actor, asks for the indulgence and the liberating applause of the audience.

NOTES

When I was writing the synopsis of **The Tempest** for these notes it was enforcedly borne in upon me that the play, unlike all of Shakespeare's other dramatic works, doesn't really have a plot. It tells a story, it has events, it even has plots within it – Antonio and Sebastian plot to kill King Alonso and steal a brother's crown; Caliban, Trinculo and Stephano plot to kill Prospero, establish Stephano as King of the island, with Miranda as his consort and the jester and the bully-monster as viceroys. Magic overcomes motive and has mastery over character.

It is magic which defines events, from the raising of the storm in the first act to the reconciliations of the last act and the promised marriage of Ferdinand and Miranda and the restoration of his Dukedom to Prospero. He tells us in narrative, after the dramatic and naturalistic-seeming shipwreck, the story of all that has happened in the past which really is the main action and the dramatic plot. From the moment we meet Prospero with Miranda in *Act 1 Scene 2* he is in control of the present and we know that he

can foresee the future after he has broken his staff (wand), buried his books and abandoned the practice of magic. Because of Prospero's control over events and people there is no real danger, no dramatic conflict, just a progression of controlled happenings leading to a preordained conclusion.

Rarely for Elizabethan/Jacobean drama **The Tempest** observes the three classical Unities of Time (the events of the play occur within a limit of three to four hours); Place (the island); and Action (things happen continuously). One has some sympathy with the French critic who observed that "Shakespeare finally succeeded in preserving the Unity of Time only by eliminating action altogether".

The Tempest, which is the last play Shakespeare wrote as sole author (Henry VIII and *The Two Noble Kinsmen* were collaborations with John Fletcher), differs from the rest of his dramatic work. To anyone familiar with the canon it just 'feels' different. It has a different texture and symmetry. It aspires to the discipline of music and it is no accident that it has inspired numerous musicians – Beethoven, Purcell, Berlioz, Tippett and Tchaikovsky. At the time of his death Mozart was contemplating making it into an opera.

It has about it the qualities of a poem, a 'sea-poem' some have called it. It has

inspired numerous other works of art – W.H. Auden's *The Sea and the Mirror*, Milton's *Comus*, Shelley's *Ariel* to *Miranda*, Browning's *Caliban upon Setebos*, Marina Warner's novel *Indigo*. It has inspired films by David Jarman and Peter Greenaway – even the science-fiction film *Forbidden Planet*. Dryden and Davenant rewrote the original play, introducing new characters and a changed ending, and called their work *The Enchanted Isle*. It was in this form that **The Tempest** was played for over 150 years into the 19th century – and even afterwards many liberties were taken with the text.

That text was first published in the Folio edition of 1623, seven years after Shakespeare's death, and appeared as the first play in the volume. There were no problematic Quarto editions or pirate editions and we can be assured that the play comes down to us much as Shakespeare intended. Whether he actually meant the play to be taken as a kind of personal statement, as a sort of farewell to the theatre by the greatest poet–dramatist of the age (and of all time – but he wasn't to know that!) is a moot point. Such was taken to be the case by sentimentalists for several centuries and there may well have been some such stirring in the creative subconscious of a successful man of the

theatre who has made his money and wishes to retire to the country from the hurly-burly of London. I like to think so and can easily read such an intention into the script.

One fact is certain – the play is about a magus, a practitioner of magic, who says farewell to his Art. Shakespeare was certainly such a one.

The play is unlike any other of Shakespeare's insofar as the story is concerned. It is a tale entirely of his own devising. All his other plays were adaptations of other people's work, be they histories, romances, comedies or tragedies. He was to the theatre of his day what Andrew Davis is to television of today – a dramatiser. But **The Tempest** is special. It is original.

Of course there are references to the works of others – Ovid's *Metamorphosis* in the 1567 Arthur Golding translation (which he dipped into for many of his works), Virgil's *Aeneid* and John Florio's translation of Montaigne's *Essays*. Most interestingly and uniquely, the trigger for the play was an actual incident that occurred in 1609, accounts of which were published in 1610. A ship, the *Sea-Venturer*, under Sir William Gates, one of a small flotilla taking would-be colonists to the brave New World, was wrecked in the Bermudas and all aboard

were considered lost. Then, months later, passengers and crew miraculously (it seemed) turned up on the coast of Virginia unscathed. This dates the writing of the play as being 1610/1611, for it was performed at court before James I on 1st November 1611 and later as part of the celebrations for the marriage of his daughter Princess Elizabeth in 1613.

The fact that it was always performed indoors affected the nature of the play's form and structure. The masque, with much music and elaborate scenery, was the Jacobean fashion and **The Tempest** conformed to this fashion, which was more restrictive than the boundless space offered by the Elizabethan theatre in playhouses such as The Globe or The Rose.

This was also a period of much new colonisation, particularly in the Americas, and a considerable amount of debate on the subject was available in print. There is no doubt that someone such as Shakespeare was aware of the discussions and made reference to them in this play. Some have even suggested that the name

'Caliban' is an anagram of 'cannibal'.

Whilst **The Tempest** may be short on plot, in theme it follows the preoccupations of Shakespeare's last romance plays – Pericles, Cymbeline, The Winter's Tale. Vengeance turns to forgiveness, servitude to freedom, peace and reconciliation are all. The message is very much in line with Christian philosophy and teaching and all are given their freedom, even Prospero who frees himself.

But what of the actor trapped within his role? In the medium of sound alone he and the writer have fired the listener's imagination, created visions within 'the kingdom of the mind', and the actors too, those spirits, need setting free. That is the request made by Shakespeare in the Epilogue when the 'insubstantial pageant' has faded. Your indulgent approbation as audience creates its own form of liberation and whilst we may not be able to actually hear your response – we hope we will, somehow, sense it.

Notes by John Tydeman



Ian McKellen is one of Britain's leading actors, having made a memorable contribution on the stage, in film, television and radio. He has been nominated for an Oscar and gained star status in the cinema as Gandalf the Grey in *Lord of the Rings*, but his success has been built on a classical base. *Richard III* (on stage and screen) was just one of many Shakespeare roles, and *Uncle Vanya*, one of a number of Chekhov plays. On television, he has appeared in works as different as *The Scarlet Pimpernel*, *Hedda Gabler*, *Othello* and *Ian McKellen's Diary* (two documentaries about his life and work). Throughout his career, he has taken time to work on radio/audio drama – though this is his first performance as Prospero.



Emilia Fox trained at the Central School of Speech and Drama. Her film appearances include *The Pianist*, *Blink* and *My Name is Sabina Spielrein*. Her television credits include *Randall and Hopkirk Deceased*, *David Copperfield*, *The Scarlet Pimpernel* and *Pride and Prejudice*. Her Shakespearean roles include Isabel in *Richard II* and Virgilia in *Coriolanus* for the Almeida Theatre. She has also been heard on various BBC Radio productions.



Scott Handy trained at Central School of Speech and Drama. His theatre credits include Horatio in *Hamlet*, Orsino in *Twelfth Night* and Ferdinand in *The Duchess of Malfi*. He played the part of Ariel to much critical acclaim in the RSC production of *The Tempest*. He has been seen on television in *Dangerfield*, *Casualty*, *Poirot* and *Under the Sun*. Film credits include *A Knights Tale*, *Shadlowlands* and *Skaggrak*.



Roger Hammond trained at RADA. His theatre credits include *The Madness of George III* in London, America, Jerusalem and Athens, *The Cherry Orchard*, *The Duchess of Malfi* in Chicago and *Tis A Pity She's a Whore* with the Royal National Theatre and *Lady Windermere's Fan* at The Haymarket Theatre. His film and TV work includes *The Madness of King George*, *Richard III*, *Orlando and Edward II*, *As You Like It*, *Sixth Happiness* and *Around the World in 80 Days*.



Ben Onwukwe is frequently heard on the radio in readings, plays and series. His television credits include *London's Burning*, *The Bill*, *Casualty*, *The Biz*, *Between The Lines*, *Growing Pains* and *Inspector Morse*. Theatre work includes *Cinderella*, *Smile Orange*, *The Emperor* and *Andromach*. Film credits include *The Chain* and *American Roulette*.



Benedict Cumberbatch played the title role in *Hawking* for the BBC, which is a film about the early life of the genius Stephen Hawking. Other credits include appearing in *Lady From The Sea* at the Almeida Theatre and the lead in a BBC film *Dunkirk*.



Ian Talbot is Artistic Director of the New Shakespeare Company. His theatrical roles include Bottom in *A Midsummer Night's Dream*, Touchstone in *Twelfth Night*, Hortensio in *The Taming of the Shrew* and the Fool in *King Lear*. Directing credits include Joe Orton's *Good and Faithful Servant*, *Kiss Me, Kate* and *Lady Be Good*, *Much Ado About Nothing* and *The Pirates of Penzance*.



John Hodgkinson has made Shakespeare a central part of his acting life with regular appearances with the Royal Shakespeare Company and the Regents Park Open Air Theatre. He is regularly seen on television in contemporary drama, police thrillers and comedy.



David Burke played Kent in the widely praised production by Richard Eyre at the Royal National Theatre. Among his many other theatrical credits was the extended London run of Michael Frayn's *Copenhagen*. He has also appeared in *Richard III* and *Coriolanus* for the Almeida Theatre at the Gainsborough Studios and on tour in Japan and the USA. He has been seen in numerous film and television productions. He also plays the part of Kent in *King Lear* for Naxos AudioBooks.



Neville Jason trained at RADA where he was awarded the Diction Prize by Sir John Gielgud. He has worked with the English Stage Co., the Old Vic Company and the RSC as well as in films, TV and musicals. He is frequently heard on radio. As well as *Remembrance of Things Past*, he also reads Tolstoy's *War and Peace*, *The Life and Works of Marcel Proust*, *Far from The Madding Crowd*, *Decline and Fall of the Roman Empire* and Swift's *Gulliver's Travels* for Naxos AudioBooks.



John McAndrew trained at LAMDA. He spent several seasons at the RSC where productions included *Peter Pan*, *All's Well That Ends Well*, *Edward II* and *School of Night*. In seasons at Manchester Royal Exchange he appeared in *The Voyage Inheritance* and *Much Ado About Nothing*. He won the Carleton Hobbs Radio Award and has since appeared in numerous radio plays, including the highly successful adaptation of *Lord of the Rings*. He has also read *Robin Hood* for Naxos AudioBooks and has performed in their productions of *King Lear* and *Othello*.



Simon Treves' recent theatre appearances include *The Magistrate*, *A Midsummer Night's Dream*, *Richard III*, *Charley's Aunt*, *A Man For All Seasons*, *One Flew Over the Cuckoo's Nest* and *A View From The Bridge*. On television he has been seen in *Soldier Soldier*, *Boon* and *By the Sword Divided*. His numerous radio performances include *The Chronicles of Narnia*, *The Love of a Good Man*, *Peter Pan*, *The Russia House*, *Riddle of the Sands* and *The Wooden Horse*.



Tim Bentink trained at the Bristol Old Vic Theatre School and won the Carleton Hobbs radio award and joined the BBC Radio Rep.

His acting career has a solid base as a successful voice-over artist, together with regional, fringe and West End theatre, and forays into TV stardom – Tom Lacey in *By the Sword Divided*, Nigel Barrington in *Square Deal*, Steve Nicholson in *Made in Heaven* and Wng Cmdr Raikes in *Strike Force*. Episodes of *Casualty* and *The Bill* and Chris Barrie's business manager, Mark Fitzherbert, in the sitcom *Prince Among Men*, the U-boat Commander in *Enigma*, the voice of Chow Yung Fat in the English version of *Crouching Tiger, Hidden Dragon* and the voice of James Bond in the computer game of *The World Is Not Enough*.

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