
WELCOME

A Message from the Mayor of Toowoomba

Though we may not realise it, the words of Shakespeare have become a part of our everyday lives. From billboards to newspaper headlines to modern movie plots, it's inevitable we'll find reference to the likes of *Romeo and Juliet*, *Hamlet*, *Othello* or *King Lear*. Shakespeare was the master storyteller and his words are as powerful and engaging today as when he first put quill to paper. That's why the Shakespeare in the Park performances are such a wonderful experience. New York's Central Park is famous for its Shakespearean presentations. As is Regent's Park in London. So, it's fitting our own Queens Park can provide the perfect backdrop to continue the tradition.

Toowoomba Regional Council is delighted to support this year's production as cultural and artistic events are just as important to the

growth of a community as any road or building project. I would like to applaud USQ for its professionalism, creativity and the enormous effort that goes into presenting these productions. I'd also like to pass on my thanks to the many volunteers, community groups and local sponsors, whose tireless work and continued involvement ensures each year's production is something truly special.

So, on behalf of Council may I welcome you to the new season of Shakespeare in the Park and, to steal a line from the Bard himself, *I wish this production to be a hit, a very palpable hit.*

Er Peter Taylor

Mayor
Toowoomba Regional Council

A Message from the Vice Chancellor

I would like to take this opportunity to welcome you to USQ's Shakespeare in the Park Festival. Now in its sixth year the Festival continues to grow stronger thanks to the support of our local communities.

This year's production of *The Tempest* showcases the calibre of our theatre students and brings together the directing, stage management and acting skills in what some describe as one of Shakespeare's more magical plays. With the entire play taking place on an island a rich tapestry of comedy, intrigue and romance is interwoven through characters and language that has made *The Tempest* one of Shakespeare's greatest works.

Since the launch of USQ's Shakespeare in the Park Festival our theatre students have worked with leading industry directors, lecturers, designers and stage managers to bring this play together.

At USQ we refer to this theoretical and practical approach to education as the 'student learning journey' and we believe it demonstrates not only our commitment to providing a positive student experience but also our desire to connect with our community. This experience would not be possible without the support of our generous sponsors, who ensure the success of this culturally significant event.

I would also like to take this opportunity to thank you for supporting the arts, our emerging artists and the University. I hope you enjoy this first class production of *The Tempest*.

Prof Bill Lovegrove

Vice Chancellor & President
University of Southern Queensland



Romeo & Juliet 2008



Romeo & Juliet 2008



Macbeth 2007

FESTIVAL 09

I am not sure if it was the outcome of living and working in the drought-stricken Darling Downs, or the effect caused by a year of change and revitalisation within USQ and local government statewide, or a premonition about global economic turmoil and the election of a new American president, but *The Tempest* seemed the perfect play for our 2009 Shakespeare in the Park Festival!

USQ Artsworx is very proud to present the sixth annual Shakespeare in the Park Festival (SITPF) in Toowoomba, Springfield and Fraser Coast. Due to hardworking and talented staff and students, thorough planning, and five years of SITPF under our belts, I am pleased to say that the creation and delivery of the 2009 Festival has been anything but tempestuous.

This year sees a very large cast of emerging actors directed by special guest director, Andrea Moor. Andrea Moor has a bevy of acting and directing credits to her name, and also brings with her to this role a great enthusiasm to teach and inspire young actors. We are very pleased she could take time out from her busy theatre and television schedule to work with us.

As well as the mainstage production of *The Tempest*, SITPF again incorporates the popular Secondary School Workshop Days. The Workshops see hundreds of teenagers storm the park (in Toowoomba, Springfield and Hervey Bay) to take part in practical activities lead by professional theatre workers.

For the very first time, the Festival also includes a touring production for primary schoolers.

Tempest in a Teacup (written by Scott Alderdice) is an adaptation of *The Tempest* suitable for young children.

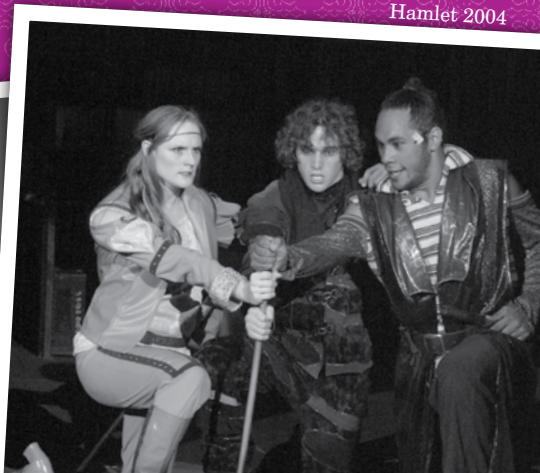
A selection of actors from our final year also appear in this production which travels into the Darling Downs, greater Springfield and Fraser Coast regions to engage children in Shakespearean prose.

All three components of the Festival demonstrate USQ's commitment to providing accessible and high quality cultural events and activities in all of its regional Queensland campus communities. SITPF activities also show USQ's undertaking to positively impact at all stages of a person's education – primary school, high school, tertiary, and beyond – to promote learning as a life-long pursuit.

On behalf of the Shakespeare in the Park Festival team I thank you very much for your support in 2009. I trust you enjoy the experience as much as we have enjoyed creating it!

Dr Rebecca Scollen
USQ Artsworx

Hamlet 2004



"We are such stuff as
dreams are made on..."

Toowoomba Regional Council proudly supports the 2009 Shakespeare in Queens Park presentation of *The Tempest*. A concoction of contrasts, from comedy to romance to tragedy, this presentation is a gripping tale brought to life in the breathtaking setting of Queens Park at twilight.

Council also proudly supports the Toowoomba Carnival of Flowers, celebrating its 60th anniversary from 18 - 27 September 2009. With flowers, food, wine and all things spring, the Carnival is sure to shine in 2009!



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A SUBJECT OF SPECULATION



While there is debate over the legitimacy of the Shakespeare name, there are some known facts about the mysterious Bard. The third child of eight born to John and Mary Shakespeare, William Shakespeare was baptised on 26 April 1564. As his father was a respected member of local government during William's childhood, it is believed that the boy would have attended King's New School in Stratford.

Chance of a higher university education was prevented when William Shakespeare, aged just 18, married the 25 year-old Anne Hathaway in 1582. Their first daughter Susanna was baptised only six months later. Anne later gave birth to twins, Hamnet and Judeth, in 1585. For the seven years afterwards there is no record of Shakespeare's actions. Hamnet would later die when he was eleven years old which scholars speculate contributed to the significant amount of Shakespeare's work to examine father-son relationships including the notably named Hamlet.

Then, in 1592, reference is made by London playwright Thomas Greene of

a new writer on the scene. He accused the newcomer of being an upstart and perhaps a plagiarist. Most likely these insults were spurred by the novice's most significant crime toward Greene, popularity.

Following this, the career of a poet known as Shakespeare appears to begin in London with his first publications; the poems *Venus and Adonis* and *The Rape of Lucrece*. In all, thirty-seven plays and one hundred and sixty sonnets are credited to him.

Widely believed to be Shakespeare's final play, *The Tempest* was written during 1610-11, though whether it was Shakespeare's intention to 'retire' from playwrighting with this piece is not known. There is documentation which shows Shakespeare began to allow increasing time and attention to his hometown of Stratford, buying property and being involved in court proceedings. Records show that William Shakespeare was buried on 25 April 1616, aged 52. After the deaths of his surviving children and grandchildren, no direct lineage to William Shakespeare survived.

GUEST DIRECTOR – THE TEMPEST

Andrea Moor returned to Brisbane in 2005 after 26 years away. A NIDA graduate, she has studied at East 15 in London and with The Atlantic Theatre Co in New York.



Her theatre credits are extensive and include *The Narcissist* (La Boite); *Who's Afraid of Virginia Woolf?*, *Absurd Person Singular*, *Vincent in Brixton* (Queensland Theatre Company); *Bitin' Back* (Kooemba Jdarra); *Emerald City*, *Siren*, *A Map of the World*, *A Woman in Mind*, *Titus Andronicus*, *The Visit*, *Bitter Tears of Petra Von Kant*, *An Ideal Husband*, *Games of Love and Chance* (Sydney Theatre Company); *Away* (World Premiere), *The Return*, *Kayak*, *Myth Propaganda and Disaster* (Griffin); *Witchplay* (voted Best Actress at Edinburgh Fringe'91); *A Little Like Drowning* (directed by Rosalble Clemente); *Rosencrantz and Guildenstern are Dead* (Pork Chop); *The Old Boy*, *The Ninth Step*, *The Family*, *Diving for Pearls* (Ensemble); *The Newspaper of Claremont Street* (Marion Street); and *The Aunts Story* (NIDA). Andrea's film credits include *Subdivision*, *Travelling North*,

Round the Bend, *Oscar and Lucinda*, *Strange Planet*, *The Man Who Sued God*, *Bitter and Twisted* and many award winning shorts. In 2008, Andrea spent time at Fraser Coast filming *Subdivision*. Her television credits are extensive and include *Passion*, *All Saints*, *Flying Doctors*, *GP*, *Water Rats*, *Home & Away*, *A Country Practice*, *H2O*, *Mortified* and her on-going role as the School Principal in *Heartbreak High*.

Andrea is a dedicated teacher of actors and is currently undertaking a Doctorate of Creative Industries at QUT. In 2006, she established ...and moor theatre, directing Jon Fosse's *Beautiful* and Ross Mueller's *The Ghost Writer*, both to critical acclaim, and in 2008, was an emerging artist with Queensland Theatre Company as a director.

Directors' Note

How do we categorise *The Tempest*?

Is it a comedy, tragi-comedy, comedic romance or simply a romance? The editors of the first folio of Shakespeare's works called it a comedy but many contemporary scholars claim it a romance stating:

Romances delight in the marvellous; quite often this involves the supernatural; generally the characters are larger than life size. All is unrealistic; the logic of cause and effect is ignored and chance or fortune governs all.¹

I believe *The Tempest* is a combination of all these categories. The tragic figure of Prospero, eaten away by his resentment and loss of political power, cruelly enslaving both Caliban and Ariel, manipulating the fates so as to revenge his banishment is juxtaposed with the comedy of the drunken clowns attempts to enforce their own rule on the desolate Island. The romantic hope within the play is the perfect love of Miranda and Ferdinand. As Wells suggests, the play is the perfect vehicle for theatrical magic, as larger than life figures succumb to the supernatural forces of Prospero's magic.

All in all *The Tempest* has the ingredients to challenge and inspire a group of third year actors.

We have set our 'island' in an imaginary time and place. It could be in the Mediterranean and it could easily be closer to home. Costumes have suggestions of 16th and 17th century

attire but not accurately so. When Carolyn Taylor-Smith and I first met to discuss the design we talked of a place made from found objects; the flotsam and jetsam on the beach. We looked at tree houses, shipwrecks and desolate Island landscapes. We have arrived at a set that transforms from Ship to Prospero's 'cell' to many places about the Island.

We have borrowed musical influences from contemporary India, Greece, and 17th Century England. The choreography is influenced by contemporary Bollywood movies with a traditional Indian bent.

I hope all will serve to present an 'Island a long way from home'; a place of banishment; a possible nirvana; a place where we must confront ourselves; a place where 'magic' happens and a place where we might just see that life is just an illusion.

*We are such stuff
As dreams are made on, and our little life
Is rounded with a sleep.*

This has been a wonderful collaborative process amongst the cast, production and design teams. I thank them all. I hope you enjoy *The Tempest*.

Andrea Moor

1. Stanley Wells, *Shakespeare and Romance*, Stratford-upon-Avon Studies, Later Shakespeare. 1966, Edward Arnold, London

SETTING THE SCENE

Act 1

SCENE I

A ship carrying Alonso the King of Naples, Ferdinand his son, Gonzalo, Sebastian, Antonio, Stephano and Trinculo is stuck by a storm. They are on their way from Africa to Italy after the wedding of Alonso's daughter Clarabelle to the King of Tunis. All appears to be lost as Ferdinand jumps overboard.

SCENE II

Miranda confronts her father Prospero about the storm that she has just witnessed. Prospero reveals the story of how they came to live on the island. Antonio, Prospero's brother, usurped Milan from Prospero and sent him out to sea assuming that they would die at sea. Gonzalo, a kind advisor, provided them with the means to live and Prospero's prized magic books. Prospero puts Miranda to sleep and calls upon his spirit servant Ariel to do his bidding and recant the story of the storm she created. Ariel requests the freedom she was promised but Prospero reminds her of how he saved her from Sycorax, the witch who previously ruled the island. Prospero sends Ariel away to transform into an invisible form. Miranda is awakened by her father and they visit their servant Caliban, the son of Sycorax. Prospero and Miranda discuss with Caliban what they have given him and his ungrateful behavior for the education he received. Caliban is sent to gather firewood. Ariel reenters leading Ferdinand. Miranda and Ferdinand fall in love at once. Prospero intervenes to ensure their love is pure and grows at an appropriate pace by imprisoning Ferdinand. Ariel is once again sent on a mission.

Act 2

SCENE I

Alonso, Sebastian, Antonio, Gonzalo, Francisco and Adrian discuss their fate and that of Ferdinand who they believe is dead. Alonso grieves for the loss of his son and the loss of his daughter in marriage. If he had not married her to an African all would be alive. Ariel puts all to sleep except Antonio and Sebastian who plot to kill Alonso and usurp Naples. Sebastian and Antonio are about to kill Alonso when Ariel awakes the company to find the other two drawn, claiming to be protecting the king. The party continues to search for Ferdinand.

SCENE II

Caliban, while gathering wood is frightened by Trinculo and hides. Trinculo frightened by an oncoming storm hides with Caliban. Stephano, drunk, stumbles upon the two of them and the three soon begin to get drunk together. Caliban decides to serve the 'godly' Stephano.

SETTING THE SCENE

Act 3

SCENE I

Ferdinand is put to work gathering wood and enjoys his labour because of his love for Miranda. Miranda joins Ferdinand and the two flirt where upon Miranda asks Ferdinand to marry her. Prospero oversees this and is pleased with their blossoming relationship.

SCENE II

Stephano, Trinculo and Caliban are now drunk and begin fighting amongst themselves when Ariel begins to impersonate their voices. Caliban proposes that they kill Prospero and take Miranda to create a new island kingdom with Stephano as king. Ariel distracts them and leads them on with music.

SCENE III

Prospero, through the use of the spirits, lays a banquet for Alonso and his company. Ariel appears as a harpy to Alonso, Sebastian and Antonio and chastises them for usurping Milan from Prospero. Alonso is told that because of this deed his son was taken from him.

Act 4

Prospero accepts Ferdinand as his son-in-law and blesses his marriage to Miranda. He warns against any pre-marital acts or else the couple will be cursed. There is a celebration put on by the spirits who take on the forms of various goddesses to bless the union. Dancing and singing ensues but Prospero interrupts the celebration to continue his plot to regain his dukedom. Ariel informs Prospero of the plot laid by Stephano, Trinculo and Caliban. Ariel is sent to lay a trap for them by setting out beautiful clothing. The three are then attacked by spirits in the form of dogs and driven away.

Act 5

Prospero renounces his use of dark magic and instructs Ariel to bring Alonso and his company to his cell. Prospero forgives them for supplanting him from Milan and reveals the proposed marriage between Miranda and Ferdinand. Ariel returns with the Boatswain who speaks of a strange sleep which has consumed him since the storm. Ariel brings Caliban, Trinculo and Stephano who enter and are commanded to return the stolen clothing. Prospero invites all to stay with him and hear his story of survival. Ariel is given the final task of keeping the seas calm for all to return home to Italy. She is then freed from her servitude. Prospero asks the audience for their forgiveness and to applaud him to set him free.

DESIGNER

Carolyn Taylor-Smith has been the Costume Designer at the University of Southern Queensland (USQ) since 2001, and has been designing independently in Toowoomba since 1987.



As an award-winning couturier, Carolyn operated an exclusive retail outlet specialising in one-off creations for which she received numerous regional and state industry awards.

Whilst at USQ, she has designed the costumes for Shakespeare in the Park Festival productions of *The Taming of the Shrew* (2005), *The Comedy of Errors* (2006), *Macbeth* (2007) and the set and costumes for *Romeo and Juliet* (2008).

Carolyn has also designed the costumes for USQ Opera Studio productions of *The Marriage of Figaro* (2001), *Love, Lust and Obsession* (2003), *The Beggar's Opera* (2004), *Carousel* (2006), *Così fan tutte* (2007) and *The Magic Flute* (2007).

In 2008, Carolyn independently designed the costumes for the Australian premiere season of *Bronte* for Three Sisters Production in Brisbane.





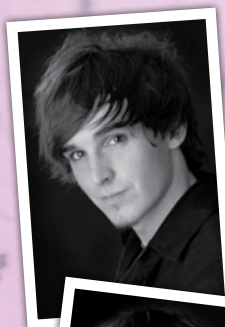
Tempest Design Note

Imagine a place where there is a collision of eras and a fusion of styles all at the same time. An unsophisticated 'world' in parts and completely ostentatious in others. An eclectic, layered and individual place where some of the most interesting characters in Shakespearean repertoire

dwel, and others intrude. A flotsam and jetsam 'world', where everything that exists has washed up on its shores.

Welcome to the 'world' of the *The Tempest*.

Temp



- 1** **Prospero**, the rightful Duke of Milan
Ariel, Prospero's enslaved spirit
Miranda, Prospero's daughter
Ferdinand, Prince of Naples
Caliban, son of Sycorax, servant of Prospero
Alonso, King of Naples
Gonzalo, kind and honest councillor
Antonio, Prospero's brother, the usurping Duke of Milan



- 2** **Sebastian**, Alonso's sister
Adrian, student of Gonzalo
Francisco, court poet of Naples
Stephano, Alonso's drunken butler



- 3** **Trinculo**, Alonso's jester
Iris, Juno's messenger, Goddess of the rainbow and virginity
Ceres, Goddess of motherhood and the harvest
Juno, Queen of the Gods, Jupiter's wife, Goddess of Marriage
Boatswain, officer in charge of the ship



- 4** **Sycorax**, deceased witch, former ruler of the island
Mariner, seaman
Nymphs, mythological creatures in human form



- Reapers**, mythological creatures in human form

The Best

Guest Director · Andrea Moor
Designer · Carolyn Taylor-Smith

Matt Walsh¹

Adele McDowell²

Ashlee Lollback³

Michael Johnson⁴

Dan Saye⁵

Daniel Johnston⁶

Crystal Arons⁷

Benjamin Rigby⁸

Belinda Misevski⁹

Lauren Stuart¹⁰

James Constantine¹¹

Jason McKell¹²

Elizabeth Pulsford¹³

Jane Barry¹⁴

Emma Dunne¹⁵

Emma Dunne¹⁵

Jenna Koda¹⁶

Jenna Koda¹⁶

Fiona Burt¹⁷

Fiona Burt¹⁷, Jane Barry¹⁴, Emma Dunne¹⁵,
Hannah Ellis¹⁸, Jenna Koda¹⁶

Lauren Stuart¹⁰, James Constantine¹¹

10

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14

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15





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Toowoomba and the
Darling Downs Local News
Weeknights at 6 & 12

WIN NEWS

PRODUCTION TEAM

Artistic Director

Scott Alderice

Assistant Director

Kris Weir

Assistant to Designer

Tonia Pawlyszyn

Assistant Designer

Angela Ratcliffe

Music Composer/Arranger

Russell Bauer

Dramaturg

Lauren Sherritt

Choreographer

Emma Dunne

Lighting Designer

Anna Hawker

Sound Designer/Operator

Zac Burton

Lighting Engineer

Tim Panitz

Sound Engineer

Ralph Atkinson

Production Manager

Col Wells

Set Construction Supervisor

Bob Horstman

Production Supervisor

Kylie Mitchell

Festival/Stage Manager

Emily Wyton

Festival Site Manager

Cassie Field

Technical Manager

Kallan Roi

Deputy Stage Manager

Christopher Horne

Workshop Day Co-ordinators

Christie Tickell, Ell-Leigh Ackerman

Film Project Manager

Nicole Goulter

Head Mechanist

Samantha Hough

Head Electrics

Ray Milner

Lighting Board Operator

Bryce Bowen

Radio Mic Technician

Kris Weir

Wardrobe Assistants

Annie Resetti, Rachael Peel,
Desolie Lovegrove, Laura Helisma,
Samantha Mansfield, Gwen Smith,
Glenda Harris

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SATURDAY



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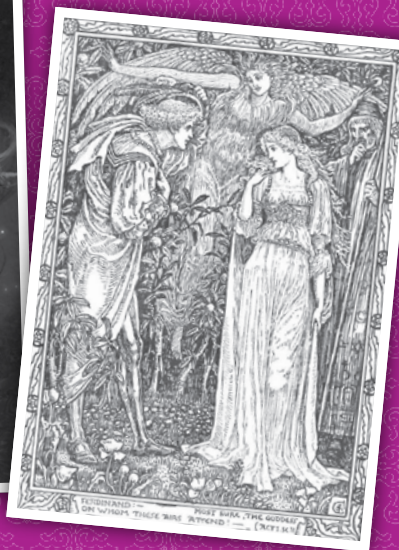
The University of Southern Queensland has an extensive outreach program, providing interactive education opportunities for students of all ages and abilities from across southern Queensland.

Since 2006, the annual Shakespeare in the Park Festival has hosted a day of workshops for secondary school students in Toowoomba's Queens Park. So popular were these in their inaugural year, that subsequent seasons have seen the workshops also toured to Fraser Coast, and for the first time in 2009, into Greater Springfield. These alfresco learning experiences are designed to engage secondary students with USQ Creative Arts students and staff, and most uniquely, a wide range of theatre artists and professionals from state theatre organisations – all with a little bit of Shakespeare to share on the day.

This year, hundreds of young people will again be introduced to power and poetry of Shakespeare in Toowoomba, Springfield and Hervey Bay. Alongside tutors from Zen Zen Zo, deBase Productions, Shake & Stir Theatre Co, Society of Stage Combat, Fringe Youth Dance Theatre and USQ's School of Creative Arts, they will explore an array of pedagogical activities to reveal innovative meanings about Shakespeare's *Tempest*.

Innovation is the mantra of these workshops which have grown spectacularly due to the wonderful support added by the communities of the great south east and Fraser Coast!

Dr Janet McDonald
Head, USQ School of Creative Arts



GUEST DIRECTOR— TEMPEST IN A TEACUP

Daniel White

Daniel graduated from the University of Southern Queensland with a Bachelor of Theatre Arts, majoring in acting in 2004. During his time at university he performed in *The Good Woman of Szechwan*, *The Man from Mukinupin*, and in the inaugural Shakespeare in the Park Festival in the title role in Hamlet. Since graduation, Daniel has performed in *Clown Verona* (Woomby Theatre Company 2005), *Holy Guacamole* (Backbone Youth Arts 2006), *John Gabriel Borkman* (Queensland



Theatre Company 2007), and *The Reunion* (Metro Independents 2007). Daniel has also been heavily involved with theatre in education through the Queensland Arts Council performing with them for their 2005/06 season of *The Bugalugs Bum Thief* and the 2007 season of *Hermes and The Naked Flame*. With the experience Daniel has gained from his work in children's theatre he is undertaking his first director role on *Tempest in a Teacup*.

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until the end of June 2009



TEMPEST IN A TEACUP

What do you do when faced with the challenge of making one of Shakespeare's most complex and esoteric masterpieces accessible for children? Certainly you could opt for a cut-down and even 'dumbed' down version of the original. You could adapt the story to fit time and character restrictions but maintain something of the verse structure. Or you could just throw the whole masterpiece out and start again.

Eventually we probably opted for our own completely different solution.

For most practitioners, Shakespeare is the most exhilarating exponent of all those essential qualities that make theatre the unique shared experience that it can be.

Fun, irreverence, the deliciousness of suspense, of 'what's-going-to-happen-next', innocence, discovery, mimicry and mockery; laughing at our nightmares and indulging in our dreams with giant characters who stride the stage as though they will live for centuries – these are qualities we decided were essential to young peoples' experience of Shakespeare. An accurate re-telling of his play or plays became subordinate to that aim.

And so, in *Tempest in a Teacup*, Ariel becomes Stariel; Caliban – Cranky pants, and between them they battle mightily to tell the story of Profiterole (Prospero) and his daughter Gary (Miranda).

Together with the evil brother Frank and the hero of the piece, Perkyman, we offer up a rambunctious if somewhat chaotic version of Shakespeare's original.

If our young audiences are suffused with even a little of the exhilaration and gladness that is the bright burning flame of theatre, then in their own time, they will find their own way to the greatest playwright of all.



Writer · Scott Alderdice
Director · Daniel White
Composer · Russell Bauer

Stariel

Jenna Koda/Elizabeth Pulsford

Cranky Pants

Hannah Ellis/Emma Dunne

Profiterole

Jane Barry/Lauren Stuart

Gary

Fiona Burt

Frank

James Constantine

Perkyman

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A WORLD OF CHANGE

Shakespeare penned *The Tempest* in the midst of a changing world. The Elizabethan era had ended with James I taking the English throne and the Golden Age of England's renaissance was in full swing. The world map was expanding in all directions with the exploration of the New World paving the way for a new colonialist culture. The first British colonies in America had been established in Jamestown in 1607. In 1610 Galileo discovered the Galilean Moons of Jupiter and human knowledge of the universe increased in a parallel with the daring curiosity which marked the era.

The effect these changes and discoveries had upon Shakespeare's writing is evident on many levels throughout *The Tempest*. Shakespeare himself would no doubt have seen the rewards of exploration and heard tales of new and vibrant lands which produced exotic foods, spices and, most intriguingly, peoples and their cultures.

Tales of shipwrecks, common in this time as ships sailed into uncharted waters, influenced the plot of *The Tempest*; in particular a well documented incident recorded in 1609. A colony of three ships holding four hundred people was hit by a hurricane off the Virginian Coast as it sailed to Jamestown. One boat, on which the Governor Sir Thomas Gates travelled, was swept off course by a hurricane and marooned on an uninhabited island in

the Bermudas. Under the Governor's instruction the crew rebuilt the ship and sailed on to the colony, where Gates documented the difficulty he had faced controlling the mutinous men and the challenges of survival in such conditions.

It is difficult to ascertain Shakespeare's actions while writing *The Tempest*. While some believe he had left London to return to live with his family in Stratford, this concept presents problems. As full manuscripts were not written for Renaissance plays, it is unlikely that Shakespeare would have written away from the theatre and company. It is known that he was more active in Stratford than he had been previously and whether or not he had recently finished *The Tempest* or continued writing from home, it appears that he spent the majority of the remainder of his life there.

Many scholars believe that more than any previous character, Prospero acts as Shakespeare's direct voice throughout the play. In particular, Prospero's final monologue of farewell to the island, found in the Epilogue to the play, is thought to double as Shakespeare's farewell to the world of theatre, asking his audience to grant him liberty from the theatre by their applause of his final work:

*But release me from my bands
With the help of your good hands*





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BEAUTIFUL MONSTERS

The colonialist era was just beginning as Shakespeare penned *The Tempest* and its effects are present in the characters, setting and dialogue of his play. Colonial ideologies are represented through the relationships between Prospero and his daughter Miranda and the natives of the island, particularly his two main servants; Ariel and Caliban. Made a slave after trying to take advantage of Miranda, Caliban's 'monstrous' nature creates a binary opposition to Prospero's protagonist character.

Cast lists of various versions of *The Tempest* describe Caliban in different ways, however most are in the same vein. Termed a savage, a monster, a deformed creature and a beast, it is usually acknowledged that Caliban is a native, 'indigenous' to the island. This is the same language which would have been used to describe the native people and their cultures which were being discovered in the Caribbean and the Americas in the 1600s. His treatment throughout the play mirrors the colonial belief of cultural superiority of the coloniser. In essence, Caliban represents the coloniser's fear of difference which lies in the unknown; he is both low-status but also capable of harm towards Prospero, and particularly Miranda.

In this production of *The Tempest* however, audiences will not come across a beastly

Caliban; they will see no monstrous nor grotesquely featured being on stage. Caliban is merely termed as 'son of Sycorax, slave of Prospero'. He is seen as a wild creature, after growing up alone after the death of his mother, who is 'alien' to the refined culture of Prospero and Miranda. The unique representation of Caliban in this performance questions how he is distinctly different from his colonisers; he is attractive rather than disfigured or ugly.

How does this then change the character of Caliban? The same language is still used to describe him throughout the play and his actions and history remain unaltered yet physically he no longer represents what is defined as 'bad'.

It can be seen in many cultures that physicality often plays a large role in the story of an evil character. There are the beautiful Sirens of ancient sea tales whose enchanting voices lured men to their deaths and, more recently, the story of the beautiful vampires in the film, *Twilight* and their appearance of ethereal and serene beauty which belies a fierce nature and instinct to kill. The visual attractiveness of these creatures is a natural tool used to aid them in their monstrosity. Will Caliban, similarly unhampered by physical repulsiveness, in fact be a more efficient and dangerous monster?

