

Tempest, Act I, Scene 4 144-148

Directed by Griffin DeClaire



The Tempest
Act 4, Scene 1

144-148

A Postmodern Piece devised by:

Kelli Jo Crosby
Luke Morrison
Dan Bailey
Mary Swanson
Melissa Archer

Directed By:
Griffin DeClaire

Stage Manager: Jared Fleming
Lighting Designer: Aaron Santos
Sound Designer: Lindsey Swyers

January

2020

Title

Subtitle

Sunday	Monday	Tuesday	Wednesday	Thursday	Friday	Saturday
			1	2	3	4
5	6	7	8	9	10	11
12	13	14	15	16	17	18
19	20 10:30pm-12am	21 off	22 10:30pm-12am	23 9:30-11pm	24 9-10:30pm	25 10:30am-12pm
26 10pm-11:30 Stan Preview Possible Designer	27 9-10:30pm	28 6-7:30pm	29 9:30-11pm	30 10:30-12am	31 9-10:30pm	

February

2020

Title

Subtitle

Sunday	Monday	Tuesday	Wednesday	Thursday	Friday	Saturday
						1 10-11:30am
2 10-11:30PM	3 6-7:30PM	4 6-7:30	5 12-1:30AM PHOTO CALL	6 10:30-12AM PREVIEW	7 Performance	8
9	10	11	12	13	14	15
16	17	18	19	20	21	22
23	24	25	26	27	28	29

Description

Title: *Tempest*, Act I, Scene 4 144-148

Director: Griffin DeClaire

Stage Manager: Jared Fleming

Genre: Devised Postmodern Work

Where: Baylor University Blackbox Theatre

Cast Size: 5

Duration: 22 Minutes

Rehearsal Time: 3 Weeks

This project I was tasked with devising a postmodern piece from a quote from *The Tempest*,

"Yea, all which it inherit, shall dissolve,
And, like this insubstantial pageant faded,
Leave not a rack behind. We are such stuff
As dreams are made on; and our little life
Is rounded with a sleep" (I, IV, 144-148).

To assist, I was assigned 4 "lenses" to use when viewing this quote (Sleep, Dreams, Clothing, Drugs). I was also tasked with including 4

songs (Despacito by Luis Fonsi, Marche Slave (Slavonic March), Op. 31, A Gregorian Chant, and A song from Mystic Legacies Album by Ali Jihad Racy). I initially took notes on the quote before the rehearsals started (Seen as "Initial Notes"). We spent the first two rehearsals analyzing it together (Seen as "Group Notes") and from that, devised scenes to create a show.

Explanation of Initial and Group notes:

With the quote given, I started brainstorming before getting with my cast. I'm a person who thinks in phrases and words rather than pictures, so my notes consisted of my written thoughts. From the "Initial Notes" pages, you can see a couple of main themes rise to the top out of me exploring the language/concepts of the quotes. Those main ideas are Nihilism, A Cosmic Perspective, Fatalism, and a fascination with the Void/Abyss. I was focusing more on the negative side of the quote, thinking about death and how small we as humans are. Logically this led to me brainstorming scenes such as a hospital room death, self harm, overdosing, coping with death, and more.

When I brought these to my cast, however, they saw something different. There were negative themes in the quote, yes, but also they saw this beauty that resided with that. "The Brevity of Life" we began to call it. The idea was that, while we are small and insignificant and life is short and death is inevitable, that's what makes life beautiful. The mortal nature of it brings rarity and uniqueness. With those ideas, we went forward and started brainstorming sequences (as shown on the "Ideas" page) that we later refined and edited to come up with the scenes in the piece now (as shown on the "Show Order" page).

Initial Notes

phrases from quote:

→ "Yea" → old school → "I say unto you / so it shall be"
↳ commandment?
↳ God?
↳ sense of wisdom / validity

→ Who's "it"?

↳ Life?
↳ Death?
↳ Time?

→ "All the worlds a stage"

→ The sands of time (dissolve)

→ Ashes to Ashes

→ Rust / Locking up / Ravages of time

→ prophecy
↳ oracle
↳ ignore

→ Like someone who knows all

↳ A sage
↳ Time herself

→ Birth
↳ talking to parent

→ "Leave not a rack behind"

↳ desolate ↳ wasteland

↳ empty

↳ lonely

↳ Bare

↳ sand

↳ Crumble

↳ That one (OD lol (nerd))

→ "Insubstantial"
↳ pessimistic or comic

→ Dreams

↳ Imagination

↳ Fantasy

↳ Reality

→ not physical
↳ doesn't matter we die

- "Rounded w/ sleep"

↳ poetic

↳ Loves death

→ "little life"

→ "OUR" → one of us

↳ pessimistic → abandoned

↳ or cosmic view? ↳ Desolate

↳ fatalistic
↳ implies waking up again

Initial Notes

0ms.

→ prophecy

→ Deal made @ birth

→ Death

→ the game of life

→ Meaning?

→ Beauty in Nothingness

→ Beauty in the void

→ God, this is sad Griffin wtf

→ Ashes to Ashes

→ Insubstantial

→ Cosmic Perspective

→ Squashed like a bug
↳ tomato?
→ does it matter if you die?
↳ Really?

→ Depression
↳ suicide

→ Bigger Picture

tree falling
in
woods

→ Teaching someone this?

↳ sounds like a lecture

→ Prove them wrong?

↳ Debate on life?

↳ Importance of Life?

→ Nihilism

↳ Fuck it, we ball

↳ Joy in the void

↳ Release of the void

Group Notes

Brevity of life : - love

harder

emotional disconnect if too heavy

positive
~~to be seen~~

Nothing Gold Can Stay

Body Images
↳ clothing
↳ being seen

Post columbine
Post 9/11

we are dreams

Humor + ridiculous

take down set

Manifesting hopes + wishes

Humanizing

masking reality

power & illusions of

drugs to sleep

the nature of theatre

taken away too quick

dreams for what?

Slavic March → ballet
Aladin

Matthew 6

~~Expectations~~

freedom of Brevity of Life

Mercy of Brevity of Life

Ideas:

→ fast fashion

→ ~~library of Alexandria~~

→ ~~pulling back the curtain~~

→ Sleep paralysis

→ Yoto

↳ Good dreams

→ Angry toaster

↳ Respacito

↳ Luke w/ poems + cody

→ Dead

→ Ice cream

→ Inheritance

↳ Drug deal

→ Sand

↳ Baby powder
↳ Ping pong ball

→ Dance

↳ Life cycle

↳ Body Image

↳ Self

↳ Body Image

↳ Pageant

→ Cody ?

→ sleeping Beauty → doesn't wake up
↳ overdoses

→ Oxy mandius

→ ~~mirror poem~~

→ pleasure is temporary

Show Order:

1. Build-a-KJ
2. Pageant 1 (Formal)
3. Pageant 2 (Swim)
4. Seasons
5. Pageant 3 (Talent)
6. Alexa Drugs
7. Sleeping Beauty
8. Sleep Paralysis

End of Show

Build-A-KJ

The goal of this was to show the creation of the hopes and dreams that we all have early in life. One of the words we clung to was "illusions", so here we are showing the illusion of the dreams that Actor B begins with, ending with "reality".

Music used in this scene is a Gregorian Chant.

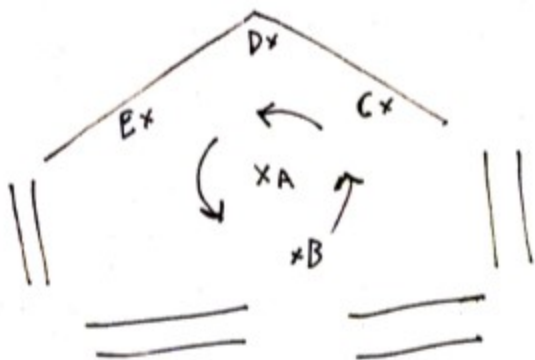
Dreams Spoken by Actor B:

- It starts with dreams we would have in our sleep. These are represented as glitter sprinkled onto Actor A:
 - The Flying Dream
 - Falling Backwards Dream
 - Telling Your Parents You're Pregnant Dream
 - Teeth Falling Out Dream
 - At School in Your Underwear Dream
 - That One Homosexual Dream (Actor B then details the beginning of HIS homosexual dream, but cuts himself off before it goes TOO far. Actors C-E look at him confusedly during this private moment).

- It changes to real life aspirations, dreams in their own sense. Each of these have their own object that will be given to Actor A:
 - A Sprig of Satisfaction at Work (Stem of a flower)
 - A Dose of a Good Partner (Rose)

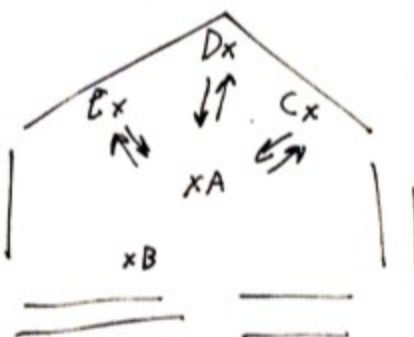
- A Liter of Financial Security (Wad of cash pulled out of Actor E's brastrap)
- A Portion of Self Love (A tiara)
- 10 and ½ lbs of Good Friends and a Good Dog (A dog)
- A Sprinkle of a Fulfilling Life (Golden glitter)
- When the mirrors are revolving around Actor A, Actor B lists curses of reality:
 - Fear
 - Anxiety
 - Doubt
 - Illness
 - Disappointment
 - Failure
 - Inevitable Death

Build - A - KJ:

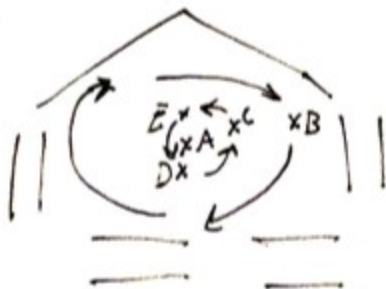


Begins with a Blackout. Actor A enters and assumes the fetal position. Actor B enters after a moment and sweeps his arms up, summoning the lights, music, and other Actors. Actor B then begins to circle A, slowly, controlling the stage.

Actor B then begins a series of requests (detailed on a separate sheet). With each, Actors C/D/E approach A and sprinkle her with glitter (unless noted otherwise), giving her the dreams B is prescribing. With each dream, A slowly begins to rise, filling with hope for life. All the while B is circling, studying his creation.



"Now bring...reality," Actor B. With this request, C/D/E pull out a series of mirrors and begin to circle A. While B curses her with the hardships of life, the audience sees the hope slowly drain from her being.





With a final cruse, Actos B-E
exit the stage, leaving A alone
in the abyss.







Pageant 1 (Formal)

The point of this (and the other pageant portions) is to riff off of the specific phrase "this pageant faded" from the initial quote. This scene is to mimic the formal portion of the pageant show, walking down a runway while the announcers introduce you. However, instead of the announcer praising the contestant and complimenting them, our announcer berates them. It's the first step in the pageant fading, not too much or too little.

Music used in this scene is Bosson's "One is a Million".

Script:

- Introduction:
 - Welcome, to the 2020 Annual Grenda Beauty Pageant!! I'm your host, Jarethra Fleming, and today we have a wonderful lineup of guys and gals!

- Actor D:
 - First up is Melissa Archer. Now Melissa could've picked any nose, and THAT'S the one she went with? Wow.

- Actor E:
 - Next is Melis- Oh, *rustling of papers* Mary Swanson. I'm so sorry, I've been drinking all day

- Actor B:
 - Here comes Luke Morrison. Now Luke's not talking right now, so you have to pay attention to his slouch.

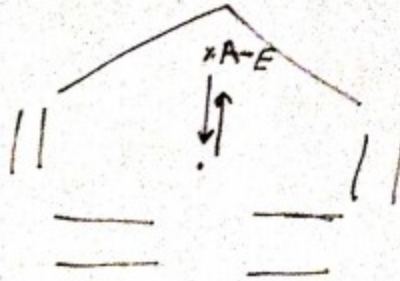
- Actor C:
 - Around the corner we have Dan Bailey. Don't bring up music, he'll pull out his guitar and talk about God.

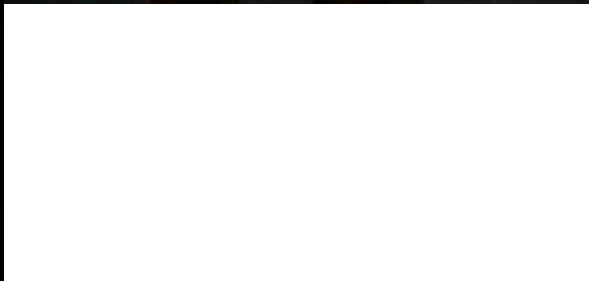
- Actor A:
 - And Kelli Jo Crosby is from Alabama

- Transition to next scene:
 - Next up is the swim competition, so get your flippers ready!

Pageant 1 (Formal)

The scene begins with a song change, our choice was Bosson's "One in a Million". Actor A snaps out of her dread, pivots, and struts off stage while the lights shift. A voiceover then establishes the pageant setting. Actors A-E then strut up and down a "catwalk" individually while a voiceover berates them. After all of the Actors walk, another voiceover signals the scene change (Script listed in the explanation).





Pageant 2 (Swim)

Again, this is going off of the phrase "pageant faded". So, we decided to have not a swimsuit portion but a swim portion. The choreography is actually well done, until the pageant "fades" into utter and complete pandemonium.

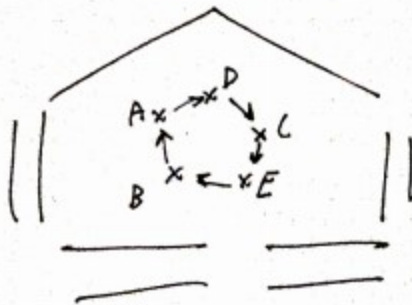
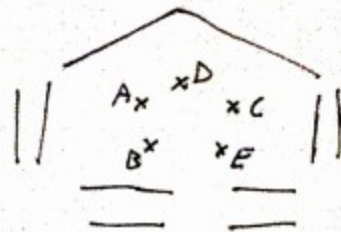
The music used for this is Marche Slave (Slavonic March), Op. 31

Pageant 2 (Swim)

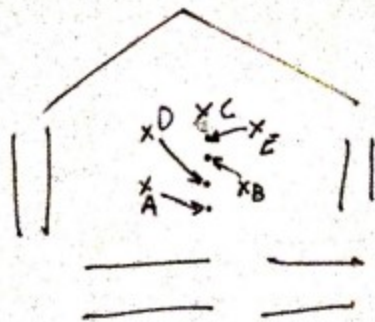


The song begins as the actors assume the position and steady themselves for a moment, they then bring their arms into the circle and out. It should be noted that all actions in this dance are done sync with one another

After facing outward again, they get on their backs and begin to circle their legs separately before rising once more.



After rising, they pivot in towards the circle and begin to rotate for approx. 16 counts with their arms raised together as if they are about to dive.

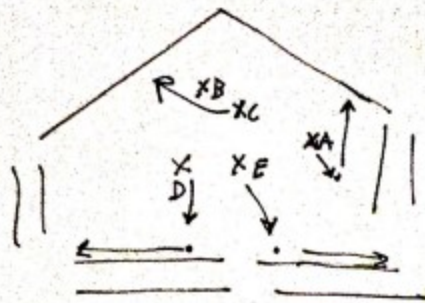


Landing in these positions, they then "swim" into a straight line facing the audience. Actor A then raises and lifts each arm as the actors behind repeat the action slightly delayed, created a wave of sorts.

With a *clap* of their hands, they "dive" out of the line and begin to "swim" into a horizontal line facing the audience. All the while maintaining an air of sophistication.

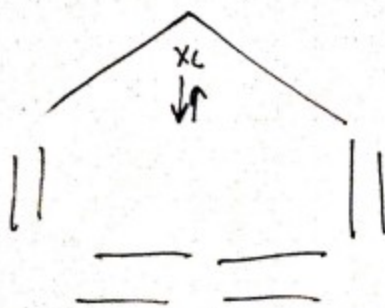
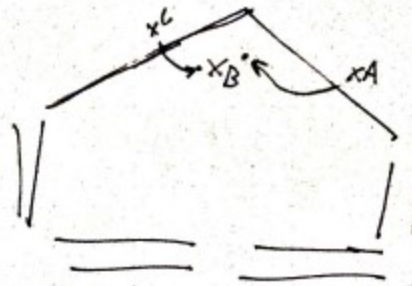


When in position, they throw their hands straight into the air and let them drift and land resting on their partner's shoulders. After this, they then begin the Rockettes Kick Line.

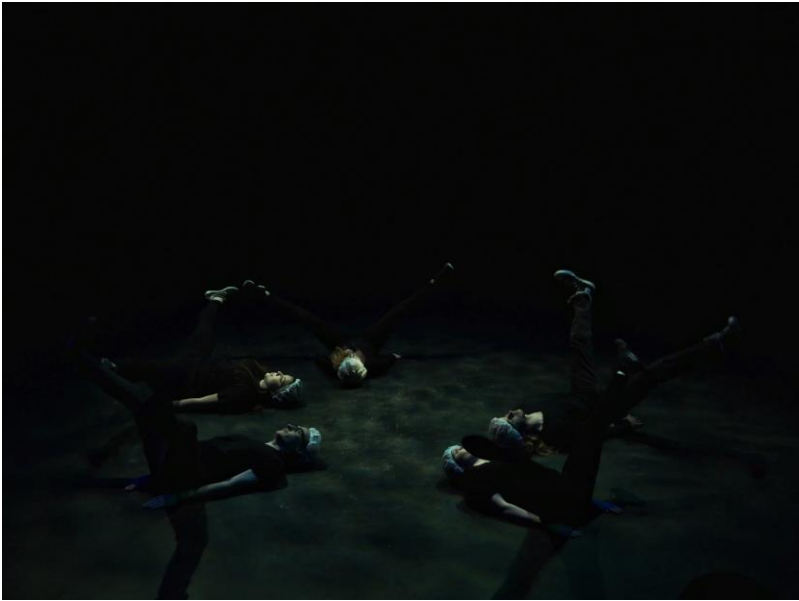


Gaining confidence, they begin to not pay attention. Because of this, Actor D slips and falls onto the ground while the music crescendos, causing the rest to come crashing down with her (save for Actor A, who attempts to continue the routine before leaving). Chaos ensues, as Actors D and E flounder and crawl towards (and onto) the audience before leaving. Actor C gets back up and continues, back facing the audience before leaving. No one notices that Actor B drowns in the water during this.

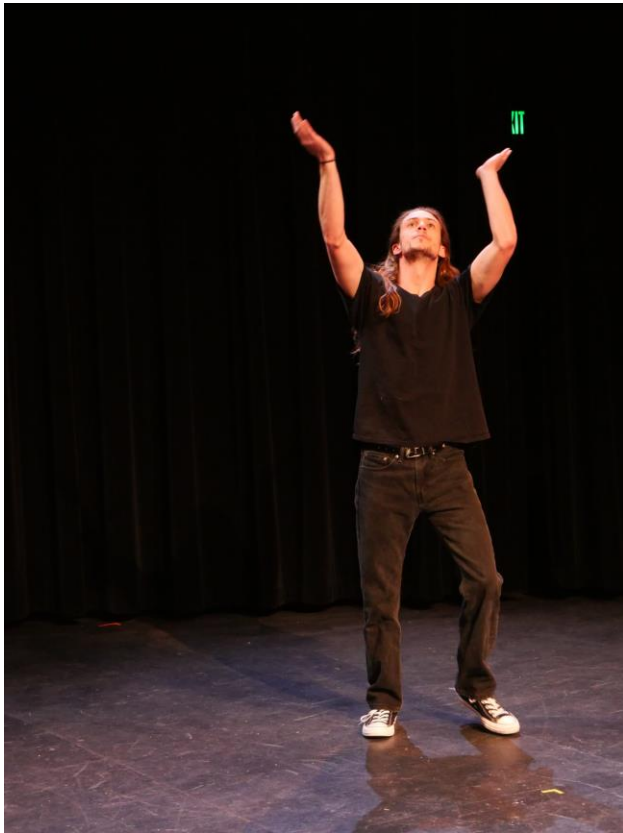
Music still blaring, Actor A comes onstage with a smile to collect B's body. It's too heavy, so she yells backstage for C to help. Holding B like a gurney, C and A exit with as much style and grace capable.



The lights have switched off, but the music is still going strong. Actor C reenters and attempts to get the stage managers attention to cut the music. After finally succeeding, C leaves while giving the SM the middle finger. This prompts the SM to turn the music back on, to the annoyance of C. This goes back and forth a few times, with C growing more upset each time. No words are spoken during this.





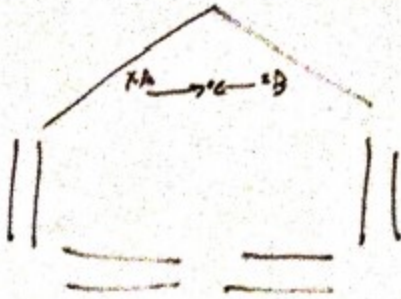


Seasons

This concept was to show the arc of life. From birth to adulthood to death to rebirth, the dancing mirrors the cyclical nature of the seasons (as the lighting mimics the seasons as well). We originally had it with her (Actor D) dying, but felt that it did not convey the desired message of the cycles of life.

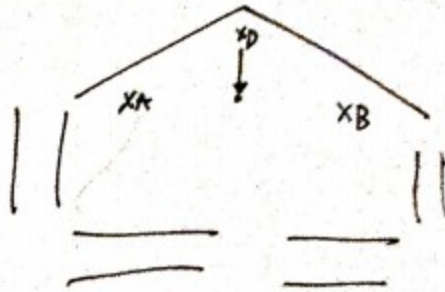
The music used for this is an edited version of "Married Life" from the UP Soundtrack.

Seasons

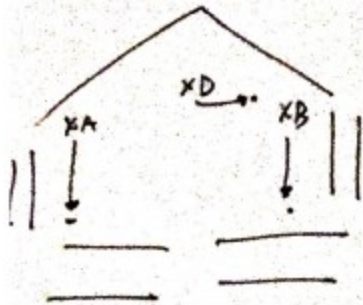


Music starts, as Actors A and B enter with a light change. They meet and twirl/dance together before hugging and parting.

Actor D is "born" and sits on the ground. They look at their "parents" before discovering that both they have legs and can move them.

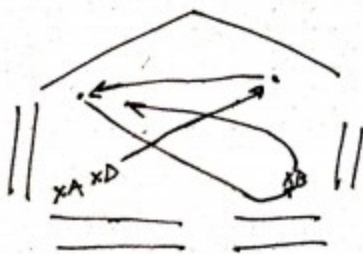
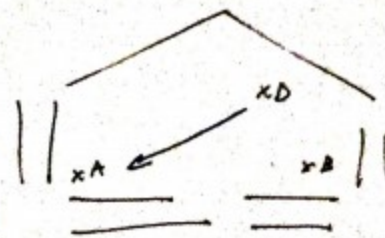


She folds her legs up and rolls around stage for a moment. Actors A and B watch as proud parents (B takes his phone out and takes pictures).



D learns how to stand up and rises to her feet (her knees are locked and she is leaning forward like a table). B and A cross downstage and watch like proud parents.

D then looks to her parents and starts walking to A while she encourages D. D's walking is awkward, like a toddler. Her knees are stiff and she doesn't know how to stand straight. She's happy though, and that causes A and B to be happy (B is still taking pictures).



D reaches A, and A tenderly takes her hands and pushes her back, causing D to bend her knees and stand fully for the first time. Elated, D and A play around the stage while B watches.

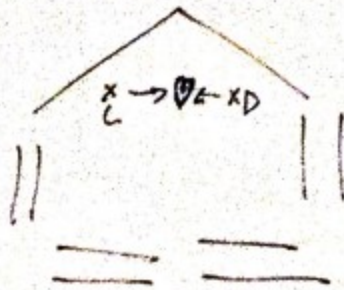


However, during their play, D falls to the ground. B and A start making their way to D, but she stops them. Showing them (and herself) that she can pick herself up on her own, B and A leave, having taught their daughter everything they could.

D, being an adult, dances alone on stage. She fills up the space, doing more and more complex movement. It's beautiful.

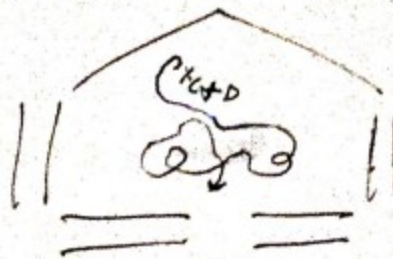


After some time, C enters with his back turned while D is spinning. They collide, causing an awkward interaction between the two. They apologize, not knowing what to say. They settle with smiling and waving at each other. It's important to note that the actors are silent through this scene.

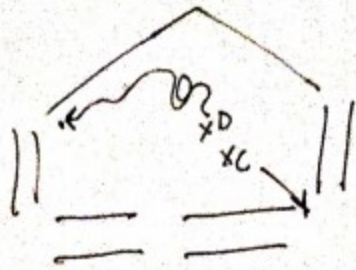


In time with the music, C and D slowly step towards each other. C extends his hand, D shakes it, then they burst into dancing in tandem.

While C is not good at dancing, he's charming and his clumsiness is endearing. D leads, teaching him along the way.



There's a moment where they dance in sync, ending in a Stag Leap. After landing, C grabs his chest in pain, he knows something is wrong. He quickly recovers and resumes the dance. D does not notice any of this as they continue.



After a second lift, C gasps in pain, this is bad. He stumbles offstage clutching his chest as D continues. She doesn't notice until she extends her hand with a smile only to be met with nothing and no one.

Understanding what happened, D crumbles to the ground defeated. Alone, she looks around the abyss for someone, anyone. She's met with darkness.



Eventually, she breathes in and picks herself up (just as she did when she fell before) before taking a hopeful step towards her future.











Pageant 3 (Talent)

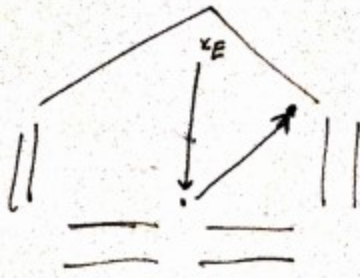
The final scene in the "pageant faded" concept, here we show non-talents (save for Actor D's). But for D's she fails, making it so that no one wins. She goes so far as to rip her shirt off, thinking that's what is wanted. She is "corrected" in the end, and the pageant continues as if nothing happened.

Music used in this scene is Katy Perry's "Firework".

Script:

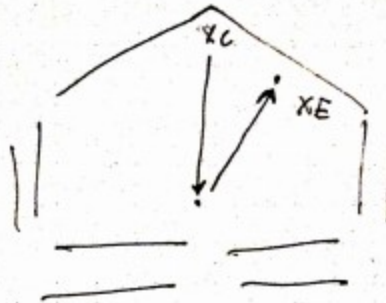
- Introduction:
 - If you thought they were all just looks, buckle up for the Talent Showcase!

Pageant 3 (talent)

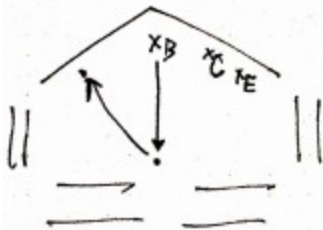


Beginning with a voiceover (Script listed in explanation), Actor E enters to present her talent of "never having braces" before strutting to a position by the curtain.

Actor C enters and presents his talent of "playing air guitar" and struts to his position.



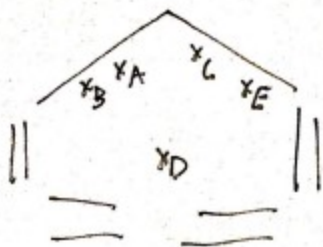
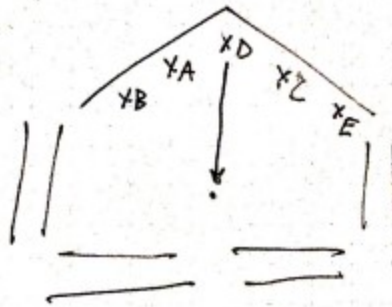
Actor B enters as the music cuts off before he presents his talent of "the lowest 'yea boi'".



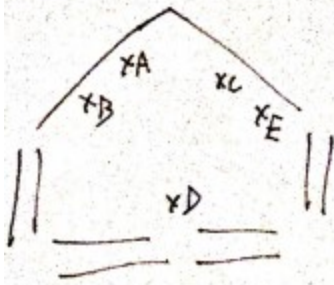


Actor A enters and, not having a talent, stares at the audience and smiles for a moment instead.

Actor D enters holding juggling balls. She begins juggling, she's doing good!

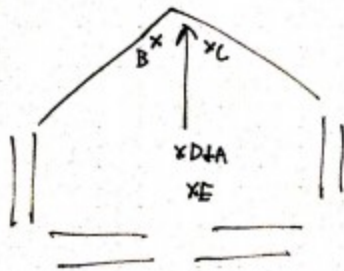
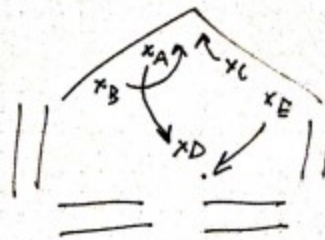


...Until she drop them. With that, the music and lights immediately cut out as the other performers stare in shock. D knows she committed a huge mistake. She failed.

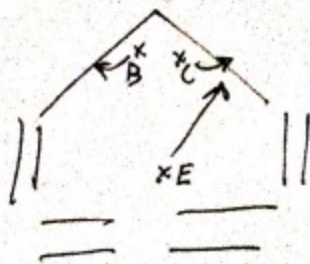


Stammering, she tries again. Failing again, she starts getting desperate. She starts tap dancing, the crowd isn't impressed and she knows it. In her final act, she rips her shirt off, pleading, "Look, I'm skinny! I'm pretty! That's what you want right!"

Actors A/B/C/E deem this insufficient; she's a failure, she's not enough, she must be dealt with. Actor A approaches and lifts her up, B and C open the curtains, E grabs D's shirt and juggling balls. All the while we hear the confused, desperate pleas of Actor D.



Actor A leaves with Actor D. This whole time since D's first mistake the music and pageant style lights have been off.



B and C nod and exit, while E smiles apologetically, bows, and also exits. The music and lights start back up after E's bow.



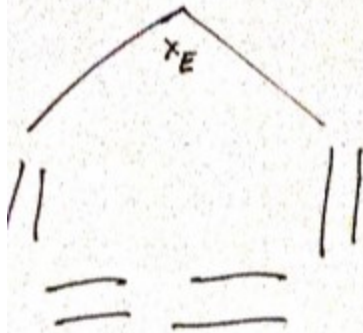


Alexa Drugs

The goal of this scene is to show a drug overdose. We wanted to convey the feeling you get when you realize you are too inebriated and it stops being enjoyable. You're trapped in your own body, music and lights become painful to the senses as you feel like everyone's watching you. With lights and sound, we wanted to put you in her head before she tries to fall asleep.

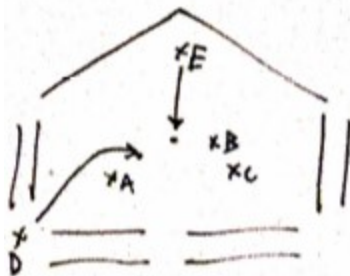
Music used in this scene is Luis Fonsi's "Despacito".

Alexa Drugs

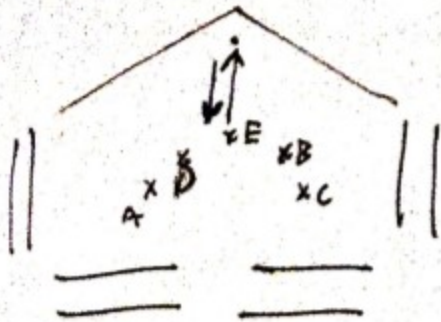


Actor E enters, changing the song on her phone (and with it the scene) to Despacito before taking a pill from a pill bottle.

A moment, then Actor A-C enter, talking like it's a party and sit on the ground in a semi circle.

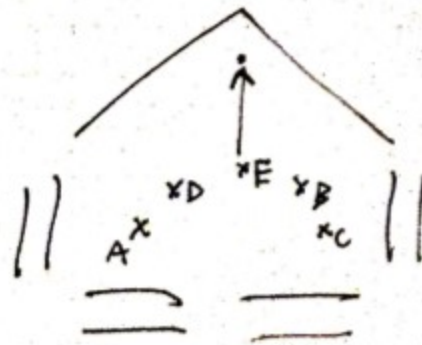


Actor D enters after, saying that she was in the bathroom as E approaches the group. They begin to play Never Have I Ever. Actor A starts.

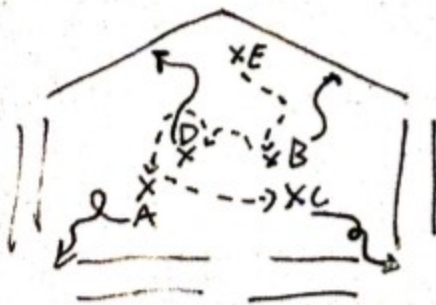


During this, Actor C asks E to change the song, E gets up and moves upstage to her phone. She resarts the song and takes another pill while D says, "Never have I ever...done drugs." Actor E returns to the group while B says, "Does Advil count?"

Almost as soon as E sits again, C points out that it's the same song. E rises and moves again, restarts the song again, and takes a pill again.



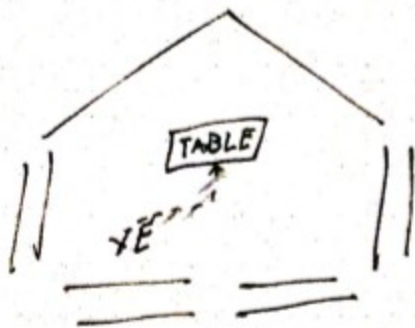
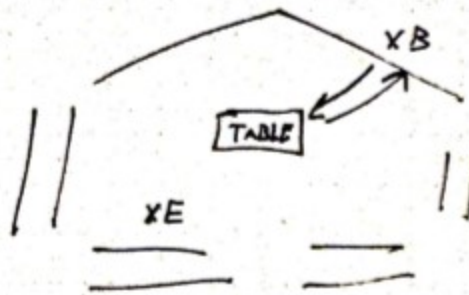
After taking another pill, E knows something is wrong. She's taken too many and needs help. With the music and lights becoming more twisted with each step, E approaches the other actors in an attempt to get their attention. Everytime she touches one though, they get thrown into a trance. In their own time, they stumble offstage as E tries to talk to them, attempting to remain cool but knowing this isn't normal. She's worried and she's alone.





The music and lights heavily distorted, E is alone and scared. She tries to get the SM's attention, the music's too loud, but is met with no response. This isn't a performance anymore, Actor E is freaking out. She takes more pills, something to maybe calm her nerves. It doesn't work, as she now sees the audience that's been staring at her this whole time.

Grabbing her head in pain, she screams (making no noise, the music drowns her out) as a table (dressed like a bed) is rolled out while her back is turned.



Actor E turns and sees the bed, she needs to just go to bed, she needs to just go to bed. It'll pass if she can just fall asleep. She stumbles over and onto the bed, clutching the pill bottle in her hands.



Actor E tries to go to sleep, but the music's loud. She's slowly writhing, laying down didn't help, before eventually becoming still before a record scratch changes to song and lights to the next scene.





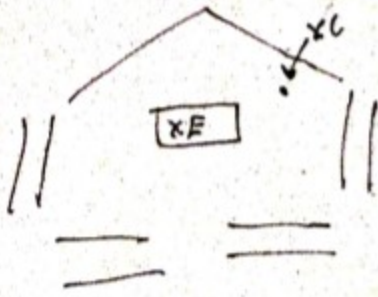


Sleeping Beauty

Inspired by the "Drugs" lens, we decided to insert a riff off of the Sleeping Beauty Legend by making it an overdose. It's an interesting recontextualization of a well known story that we wanted to show.

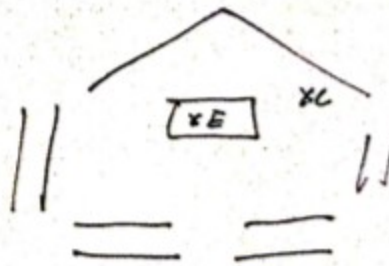
Music used in this scene is "Once Upon a Dream" from Disney's *Sleeping Beauty*.

Sleeping Beauty

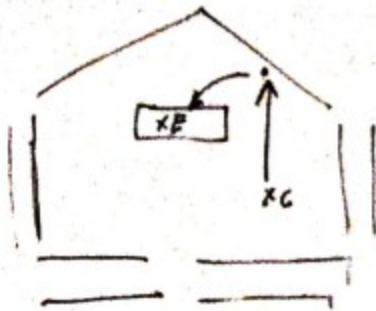


With a record scratch to open this scene, we get our Prince Charming (as Actor C) entering to wake up his Sleeping Beauty (as Actor E).

He looks at her longingly, knowing that this needs to be perfect to work. He checks his breath and armpits, he's ready.



...Or is he? He moves towards her, but second guesses himself. Is he ready for this? Of course he is, he fought a dragon. He just needs to kiss a girl, he can do this. These thoughts run through his head as he paces back and forth, building the confidence to do this.



He practices his kiss one final time, walks upstage, pivots, tosses his hair over his shoulder, and struts to E's bed.

He sits next to her and nudges her, seeing if she'll wake up on her own. No response. He decides to lift her by the shoulders and "break the curse".



When he lifts her, her arm falls and the pill bottle goes tumbling to the ground. He looks at the bottle, shocked, as he lowers her corpse back onto the bed while the music and lights fade.



Sleeping Paralysis

Inspired by the "Dreams" and "Sleep" lenses, we wanted to depict a scene about sleeping paralysis. The goal was to show the feeling of being trapped and watched by these "demons" as they're typically called. It was intended to instill fear and discomfort, from the "glitching" and thrashing in the darkness to seeing the "demons" move towards her and taking her.

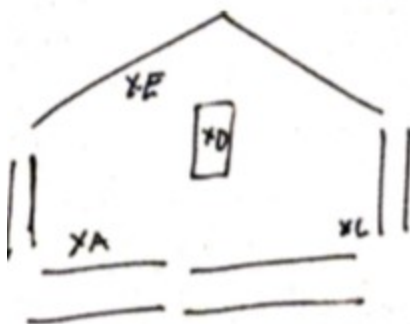
Music used in this scene is "Sufi Medley" from Ali Jihad Racy's album *Mystical Legacies*.

Sleeping Paralysis



After the blackout transition from last scene to this, we start with the lights on and music playing. Actor D walks onstage and gets in bed. As she falls asleep, the lights go out.

After a moment, Actor B begins reciting poetry from the catwalk above the stage. It's comforting, smooth, like from a calming dream. Actors A/C/E come onstage in the darkness and join in the poem, creating a chorus for us to enjoy.

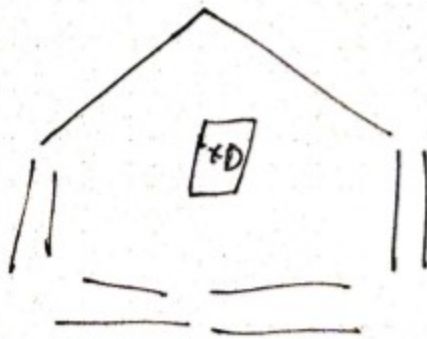
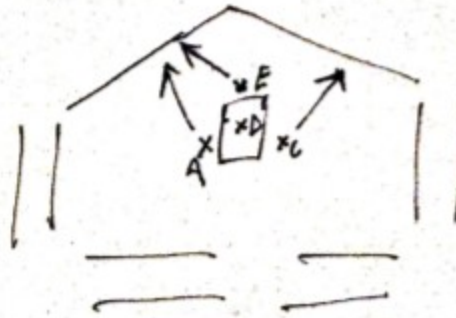


...Until, slowly, Actors C/A/E (in that order) begin "glitching" (repeating lines, changing pitch and volume, speeding up, etc) while Actor B pushes onward. This creates a cacophony of dissonant tones, as we also hear through this Actor D thrashing in bed struggling more and more to breathe the worse it gets.



With a final gasp, the lights and Actor D wake up with a start. Actor D sees Actors A/C/E, but thinks they are just in her head, they aren't real and can't hurt her. She lays back down to go to sleep. After, the tubes flicker off and on, each time A/C/E take one step closer to D's bed until they are standing over her, staring.

The tubes go off again, and A/D/E sneak offstage.



The tubes come on again, and D wakes up. She's worried, she can feel the presence of A/C/E, but can't see them. Where are they? Are they real? Is she in danger?



The tubes go off as D sneaks
offstage as well.

The tubes come on again, the
bed is empty. Where'd she
go? Was she taken by them?



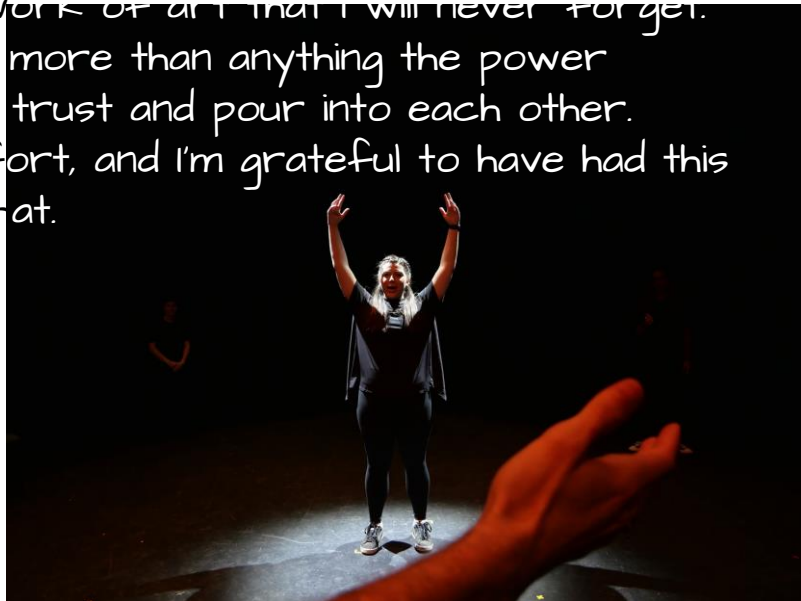
The tubes go off one last time,
leaving the audience in the abyss.

End of show.



End Thoughts:

Overall, it was an amazing and uplifting process. I had never been tasked with creating a devised piece, so initially I really struggled with it. It was off putting to direct without a script, so my instinct was to figure it out alone (as seen from my Initial Notes). It ended up getting into my head that I was the one solely responsible for this project, which did nothing but stress me out more. I was trying to do it alone and I was failing. However, after I started leaning on my cast more and trusting them as artists, together we created a wonderful work of art that I will never forget. This project taught me more than anything the power artists have when they trust and pour into each other. Theatre is a group effort, and I'm grateful to have had this process to show me that.



All photos were taken by Christina Calcote, who can be contacted here:

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