

TEMPEST *REDUX*

by

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in fulfilment of the
thesis requirement for the degree of
Master of Architecture
in
Engineering

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AUTHOR'S DECLARATION

I hereby declare that I am the sole author of this thesis. This is a true copy of the thesis, including any required final revisions, as accepted by my examiners.

I understand that my thesis may be made electronically available to the public.

ABSTRACT

I could write about what making a movie has to do with architecture, a question that has been posed to me countless times by family and friends who live happily outside of the architecture bubble. It's a question that I hate answering in a few cursory sentences in conversation. It's a question that's been explored scientifically and poetically by architects and filmmakers for nearly one hundred years.

Filmmaker and theorist Sergei Eisenstein revolutionized the relationship between architecture and film. In his essay 'Montage and Architecture' he proclaimed architecture to be the ancestor of film and called the Acropolis of Athens "... the perfect example of one of the most ancient films." The film plays as the human eye walks the orchestrated path through the spaces. I visited the Acropolis near the beginning of this endeavour. In the midst of an impulsive and financially ill-advised jaunt I found myself standing on the steps of the Propylaea very conscious of the composition in front of me: the first shot. While I cannot honestly call this trip a pilgrimage to worship at the shrine of the first film, reflecting upon my visit to the Acropolis, it provided the push that I needed to commit to this thesis. There it was in front of me, 2500 years old, the common ground. There's no need to get defensive when asked the seemingly ubiquitous question. This is where my thesis sits, not on the Acropolis, but in this mysterious territory excavated by Eisenstein and developed by Andrei Tarkovsky, Bernard Tschumi, Giuliana Bruno, to name a few who have been particularly influential in my case. It does not purport to expand on their brilliant work, to lay new ground.

It is simply a film made by an architecture student because there is a place for that.

ACKNOWLEDGEMENTS

Thank you firstly to my supervisor, Donald McKay for your encouragement and open mind throughout this process. I am forever indebted to your lightheartedness.

To Dereck Revington, for pushing me to discover the origins of this thesis in your M1 studio and to discover them again as I put this book together. To Ryszard Sliwka for your attitude and insightful perspective

To Alison Dowling, Shawn Lall and Amanda Wong, for your talent, your patience and your time. To the ‘Loft Boys,’ Geoff Christou, Emad Ghattas and Shamir Panchal, for your incredible hospitality— thank you.

To Mark Zupan, Katie Kuzan, Meredith Vaga and Mary Kuzan for your unquestioning help. To Deborah Wang and Will Elsworthy for sound advice and car rides.

To the innumerable people who have been part of this endeavour along the way, to my roommates Emma White and Michelle Vincent, to James Warrack, to supportive cab drivers, filmmaking is a collaborative art and this thesis would not have been possible without all of you.

To Chris from the Alps

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from *Tempest* notebook, 9 1/4" x 11 1/4"

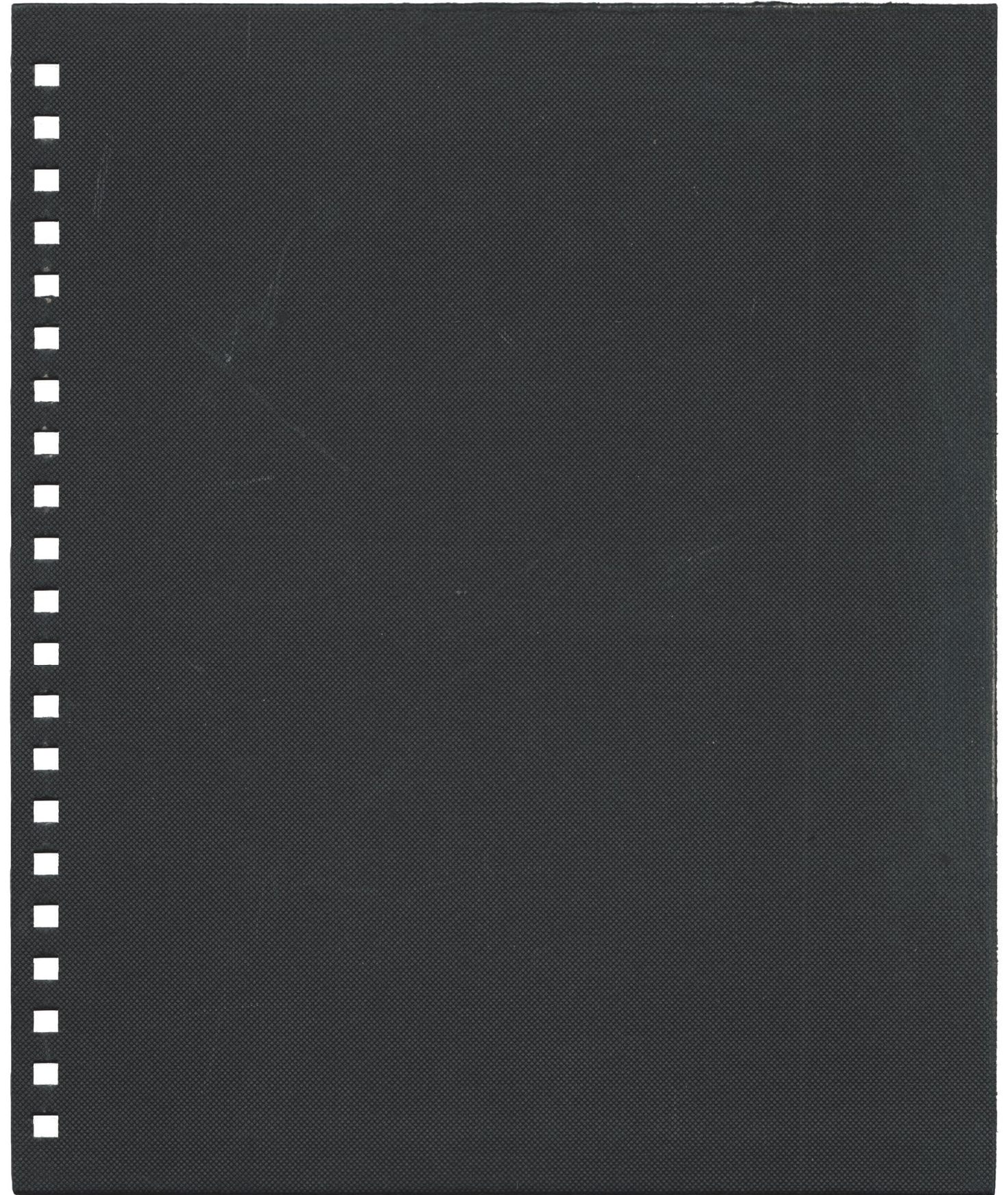
* Notebook pages taken from author's *Tempest* notebook,
developed August 2014 to April 2015, 9" x 11"

Shooting Script adapted by author from *The Tempest*
by William Shakespeare

Stills taken from footage by author

Photos and content by author, unless otherwise indicated

What follows is an annotated script of the film, *The Tempest*. It includes the author's working notebook and shooting script. It follows the production of the film, but precedes the post-production. Film drives its own creation; things are lost and gained in the translation between this document and the finished film. However the film was the objective and it should be seen in a dark room.



Always take the initiative. There is nothing wrong with spending a night in jail if it means getting the shot you need. Send out all your dogs and one might return with prey. Never wallow in your troubles; despair must be kept private and brief. Learn to live with your mistakes. Expand your knowledge and understanding of music and literature, old and modern. That roll of unexposed celluloid you have in your hand might be the last in existence, so do something impressive with it. There is never an excuse not to finish a film. Carry bolt cutters everywhere. Thwart institutional cowardice. Ask for forgiveness, not permission. Take your fate into your own hands. Learn to read the inner essence of a landscape. Ignite the fire within and explore unknown territory. Walk straight ahead, never detour. Manoeuvre and mislead, but always deliver. Don't be fearful of rejection. Develop your own voice. Day one is the point of no return. A badge of honor is to fail a film theory class. Chance is the lifeblood of cinema. Guerrilla tactics are best. Take revenge if need be. Get used to the bear behind you.¹

Werner Herzog
A Guide for the Perplexed

"THE TEMPEST"

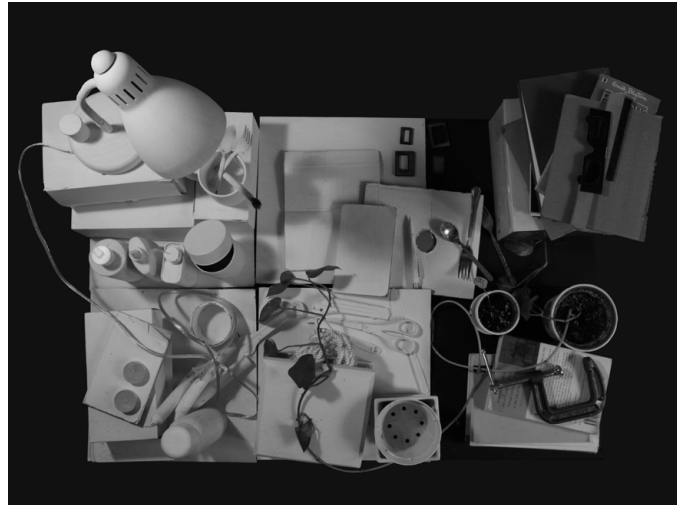
Adaptation
by
Morgan O'Reilly

Based on the Play
The Tempest
by
William Shakespeare

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ACT I

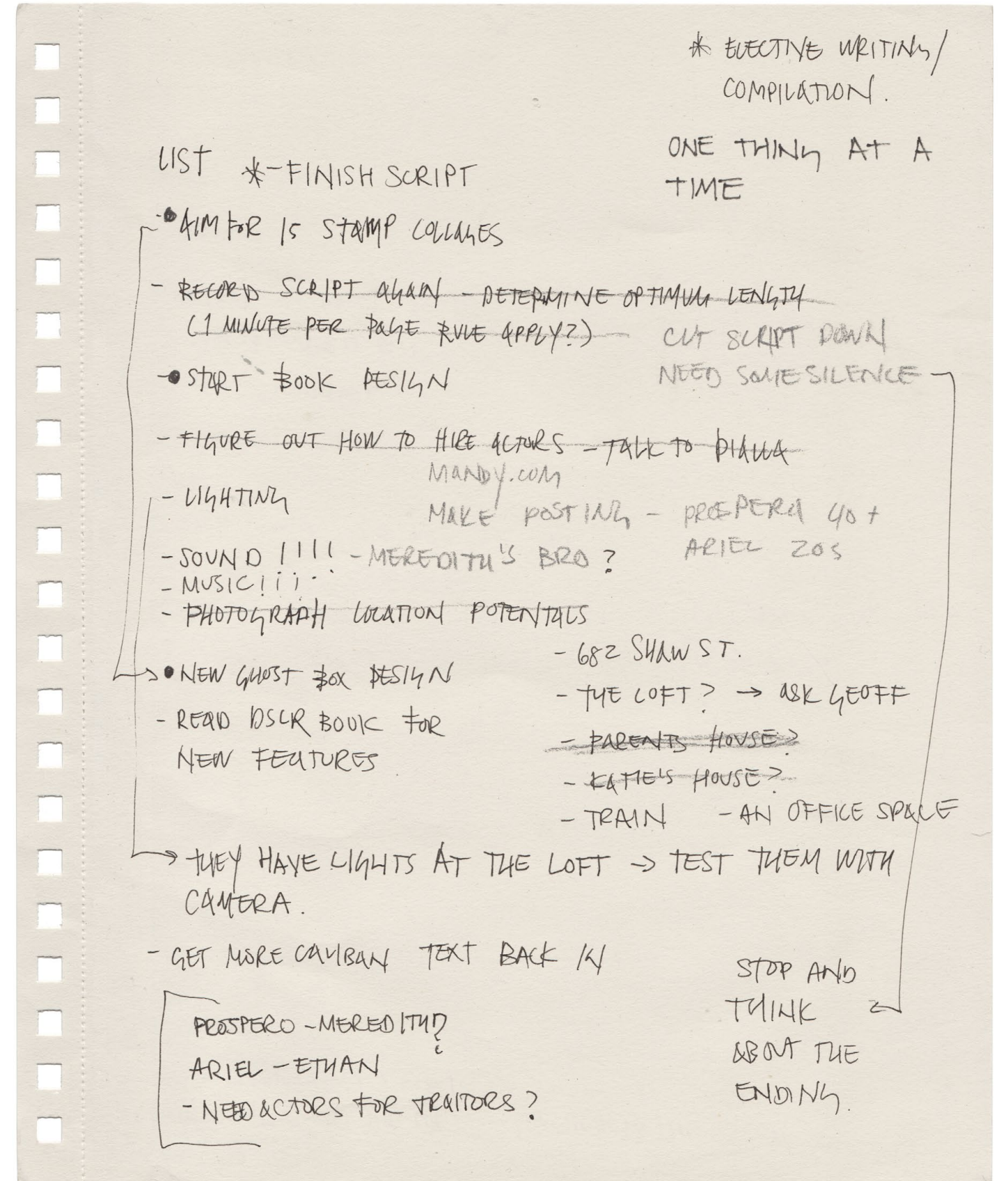


I don't know what I'm doing. That's the point though right? I don't know what I'm doing so I'm going to do it anyway, with the hope of knowing what I'm doing after I've done it?

Should I write about the sets? The hours spent collecting unwanted books, bottles and knickknacks, painting them white or black and arranging them in a very specific way so that they do not look like they were arranged.

¹ Herzog, Werner., and Paul Cronin. *Werner Herzog - A Guide for the Perplexed: Conversations with Paul Cronin*. (London: Faber and Faber, 2014) 231.

Fig 1.2: Process Photo | White Testing 1
Fig 1.3 (opposite): Notebook | List



* EFFECTIVE WRITING/
COMPILATION.

ONE THING AT A
TIME

LIST * - FINISH SCRIPT

• AIM FOR 15 STAMP COLLAGES

- RECORD SCRIPT AGAIN - DETERMINE OPTIMUM LENGTH
(1 MINUTE PER PAGE ~~RIVE~~ (APPLY?)) - CUT SCRIPT DOWN

• START BOOK DESIGN

NEED SOME SILENCE

- FIGURE OUT HOW TO HIRE ACTORS - TALK TO PHAWA

MANDY.COM

- LIGHTING

MAKE POSTING - PROSPERO 40+

- SOUND!!! - MEREDITH'S BRO?

ARIEL ZOS

- MUSIC!!!

- PHOTOGRAPH LOCATION POTENTIALS

- 682 SHAW ST.

→ • NEW GHOST BOX DESIGN

- THE LOFT? → ASK GEOFF

- READ DSLR BOOK FOR
NEW FEATURES

- ~~PARENTS HOUSE?~~

- ~~KATIE'S HOUSE?~~

- TRAIN - AN OFFICE SPACE

→ THEY HAVE LIGHTS AT THE LOFT → TEST THEM WITH
CAMERA.

- GET MORE CAMIBAN TEXT BACK IN

STOP AND

THINK

ABOUT THE

ENDING.

PROSPERO - MEREDITH?

ARIEL - ETHAN

- NEED ACTORS FOR TRAITORS?



This is a mad undertaking.

Dereck Revington

I could write about what making a movie has to do with architecture, a question that has been posed to me countless times by family and friends who live happily outside of the architecture bubble. It's a question that I hate answering in a few cursory sentences in conversation. It's a question that's been explored scientifically and poetically by architects and filmmakers for nearly one hundred years.

Fig 1.4: Process Photo | White Testing 2
 Fig 1.5 (opposite): Notebook | Storyboard 1

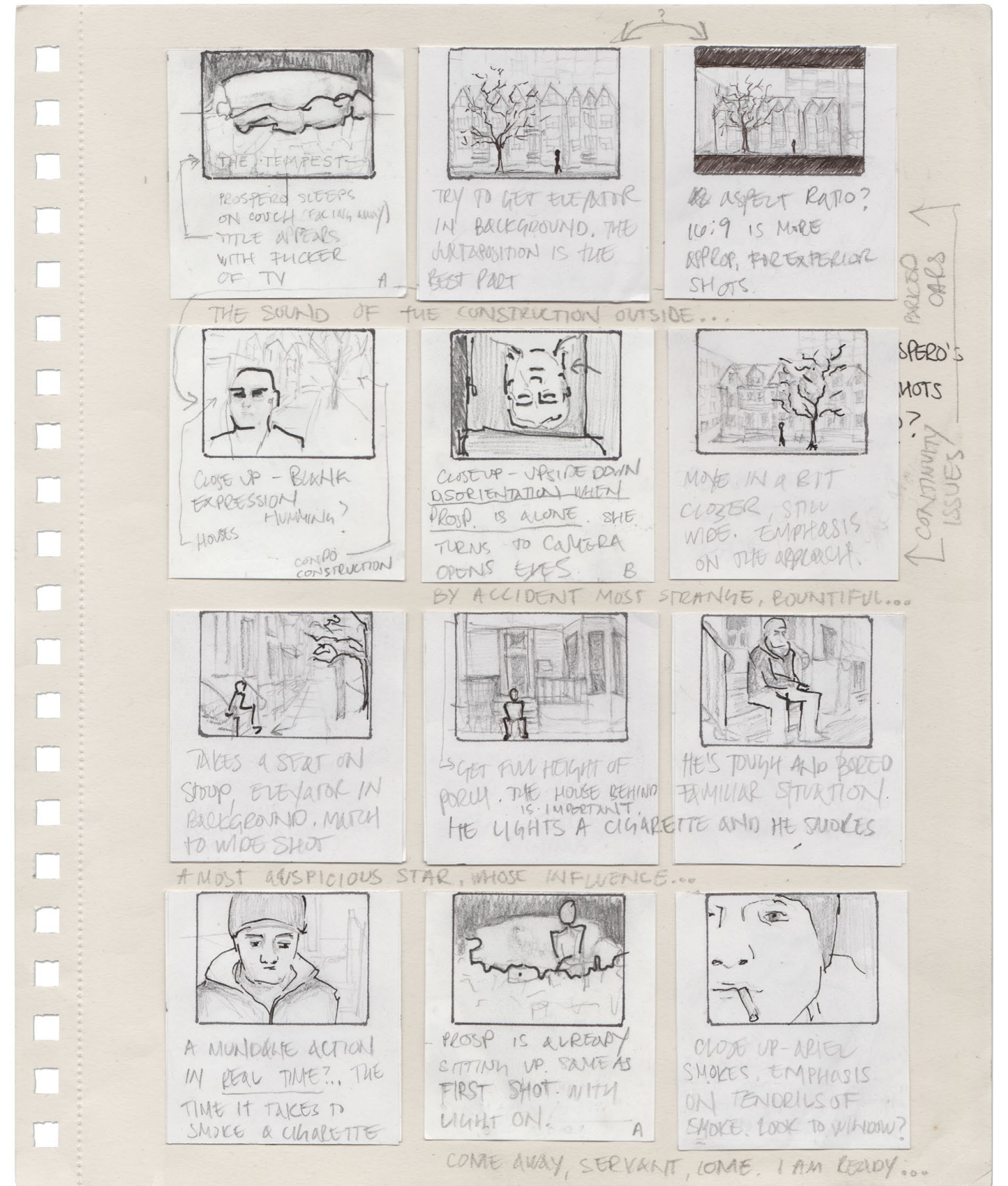




Fig 1.6: Still 2 | Shot 2B, Prospera Sleeps
 Fig 1.7 (opposite): Notebook | Shooting Script, Page 2

OWN LOCATION(S) - DAY

FADE IN:

INT. LIVING ROOM - DAY

In a dim living room a woman sleeps on a couch, back to the world. The flickering of a television illuminates the cluttered room intermittently. As the sounds of the surrounding construction enter the room, the woman shifts. Suddenly the light cast by the television resembles flashes of lightning.

EXT. STREET - DAY

ARIEL walks up an empty street through the ~~UP AN URBAN STREET~~ ^{HUMMING} bag in each hand.

ARIEL walks up an urban street on a grey day. He carries a grocery bag in each hand. He stops at the stoop of an old ~~row-house~~ row-house; one in a cluster of sagging homes that survive in the shadow of the towers that rise ~~every side~~. He takes a seat on the steps, setting the grocery bags down and pulling out a pack of cigarettes. He lights up and waits, twirling the lighter around his index finger.

INT. LIVING ROOM - DAY

PROSPERA turns on the couch to face the ceiling. Her eyes open.

1.2.178

PROSPERA (V.O.)

Know thus far forth:
 By accident most
 strange, bountiful fortune extremely cluttered
 (Now my dear lady) hath mine enemies
 Brought to this shore; (pause) and by my
 prescience
 I find my zenith doth depend upon
 A most auspicious star, whose influence
 If now I court not, but omit, my fortunes
 Will ever after droop. Here cease more questions.
 Thou art inclined to sleep; 'tis a good dullness,
 And give it way. I know thou canst not choose.

PROSPERA (V.O.)

2


Filmmaker and theorist Sergei Eisenstein revolutionized the relationship between architecture and film. In his essay *Montage and Architecture* he proclaimed architecture to be the ancestor of film and called the Acropolis of Athens "... the perfect example of one of the most ancient films."² The film plays as the human eye walks the orchestrated path through the spaces. I visited the Acropolis near the beginning of this endeavour. In the midst of an impulsive and financially ill-advised jaunt I found myself standing on the steps of the Propylaea very conscious of the composition in front of me: the first shot. While I cannot honestly call this trip a pilgrimage to worship at the shrine of the first film, reflecting upon my visit to the Acropolis, it provided the push that I needed to commit to this thesis. There it was in front of me, 2500 years old, the common ground. There's no need to get defensive when asked the seemingly ubiquitous question. This is where my thesis sits, not on the Acropolis, but in this mysterious territory excavated by Eisenstein and developed by Andrei Tarkovsky, Bernard Tschumi, Guiliana Bruno, to name a few who have been particularly influential in my case. It does not purport to expand on their brilliant work, to lay new ground.

It is simply a film made by an architecture student because there is a place for that.

² Sergei M. Eisenstein, "Montage and Architecture." In *Assemblage* No. 10 (Cambridge: MIT Press, 1989): 117.

Fig 1.8 (opposite): Notebook | Prospera's Island 1

LOCATION: INTERIOR - LIVING - FUNDAMENTAL SHOTS



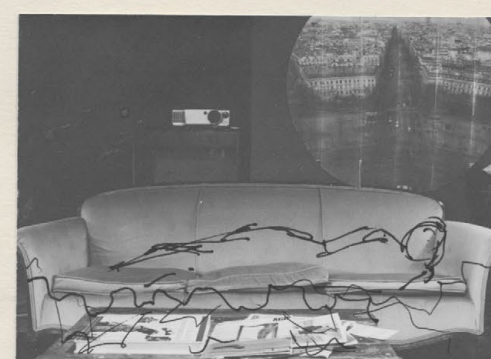
A LIVING ROOM DEFINED ONLY BY CLUTTER. ITS PHYSICAL LIMITATIONS ARE UNCLEAR. IT FLOATS IN A BLACK VOID.

THE OLD WOMAN LOOKS PARTICULARLY SMALL SITTING, ~~ALONE~~ SURROUNDED BY THE CONTENTS OF HER LIFE. SHE IS OVERPOWERED.

"... LIVED SPACE ALWAYS TRANSCENDS THE RULES OF GEOMETRY... LIVED SPACE RESEMBLES THE STRUCTURES OF DREAM AND THE UNCONSCIOUS, ORGANIZED INDEPENDENTLY OF THE BOUNDARIES OF PHYSICAL SPACE AND TIME."

- ARCHITECTURE OF IMAGE, PH 18.

A. WIDE - AS MUCH AS POSSIBLE WILL HAVE TO REMOVE CHAIR-SWING. DO I NEED TO RENT A DIFFERENT ONE?



THE COUCH - ~~THE~~ & SPACE WITHIN ~~THE~~ SPACE

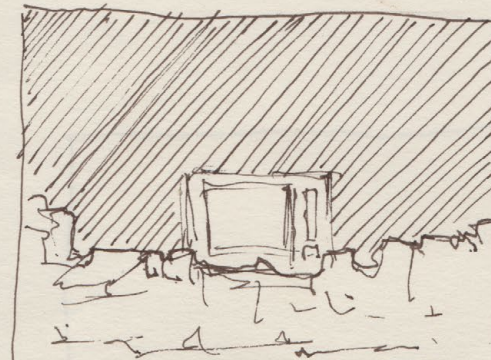
A

DISTANCE IS RELATIVE TO THE SIZE OF THE WORLD.

SHE WAKES AND SLOWLY BRINGS HERSELF TO A SEATED POSITION.

B. MEDIUM BOTTOM FOREGROUND AND UPPER BACKGROUND - CLUTTER THE COUCH PROVIDES SOME RELIEF.

SCENE, SYMMETRICAL. | SHE TURNS ON A LIGHT. FROM THE COUCH TO THE COFFEE TABLE. FROM HOME TO WORK.



LOOKING OUT FROM THE COUCH IS LIKE WORKING OUT OVER A HORIZON, BOTH PITIFUL AND IMPRESSIVE.

THE TV IS EVER PRESENT → ~~THE~~ A LIGHT BULB THAT A MOTH CANNOT RESIST. IT RESPONDS TO THE STORY, ~~AND~~ SOMETIMES LENDING LIGHT TO A SCENE, BOTH AGGRESSIVELY (INITIAL STORM) AND IN A SUBTLE WAY. IT MIGHT ALSO PROVIDE GLIMPSES INTO PARTS OF THE PLOT THAT ARE NOT OVERTLY INCLUDED (FERDINAND AND MIRANDA - A SOAP OPERA?)

C. MEDIUM P.O.V. NEED TO TEST THIS SHOT OUT! CAN THE ~~WOMAN~~ ANGLE BE ACHIEVED WITH THE TV? THE TV IMAGERY NEEDS TO BE COMPOSED.



Fig 1.9 (top): Still 3 | Shot 1B, Ariel Approaches
 Fig 1.10 (bottom): Still 4 | Shot 1C, Ariel Approaches
 Fig 1.11 (opposite): Notebook | Shot Collages 1, Ariel Approaches



Maybe I need to go back. I've taken you to Athens, but perhaps this thesis starts with me in the dilapidated farm house in rural Ontario, where I grew up. The winters were long and dark and cold in a way that city kids will never understand. We never traveled. My existence was defined by the bounds of my parents' car. And so I loved movies.

What did I know of architecture when I first walked into that admissions interview? How did I even end up there? I have come to realize that before architecture there was film. Films introduced me to worlds beyond this reality.

I saw the 'city' through Woody Allen's wanderings in *Manhattan* and *Annie Hall*, through the crime plagued *Gotham City* of every *Batman* movie. I discovered the relationship between space and emotion through film, through the disjointed home of the *Tenenbaum's* divided family, *Fargo's* deadpan tale of a terrible crime in a frozen landscape, the suspense created by glimpses of foul play through a *Rear Window*. While I can't claim to have known it at the time, these are the experiences that I would draw from, vicarious though they were, after I made my escape to architecture school. This is where I came from.

Fig 1.12 (opposite): Notebook | Prospera's Island 2

ANOTHER SHOT THAT FURTHER EMPHASIZES THE SCALE OF PROSPERO'S WORLD. THE SORANGE ISLAND OF LUTTER IT'S POWER OVER HER.

"LIVED SPACE IS...INSEPARABLY INTEGRATED WITH THE SUBJECT'S CONCURRENT LIFE SITUATION. WE DO NOT LIVE SEPARATELY IN MATERIAL AND MENTAL WORLDS; THESE EXPERIENTIAL DIMENSIONS ARE INTERTWINED." - PALOMA, ARCHITECT

FINALLY PROSPERO IS GIVEN POWER FROM THIS ANGLE. SHE IS A GIANT, A GOD EVEN IN THIS HER WORLD - HER ISLAND.

NEITHER DO WE LIVE IN AN OBJECTIVE WORLD. WE LIVE IN MENTAL WORLDS IN WHICH THE EXPERIENCED, REMEMBERED AND IMAGINED, AS WELL AS THE PAST PRESENT AND FUTURE ARE INSEPARABLY INTERMIXED.

FURTHER EMPHASIS ON THE TABLE-SCAPE: THEY WILL PLAY WITH SCALE AND THE AREA ANGLES MIGHT BE HANDY IN CONVEYING SOME OF THE TURMOIL → NOT SURE, WILL HAVE TO SEE.

D. MEDIUM - FROM ABOVE

E. CLOSE-UP/MEDIUM SHOT FROM [IN] THE TABLE.

F. EXTRA - CLOSE UP - IN TABLE AT VARIOUS ANGLES



Fig 1.13: Still 5 | Shot 2U, Prospera Wakes
Fig 1.14 (opposite): Notebook | Shot Collages 2, *Strange Fortune*

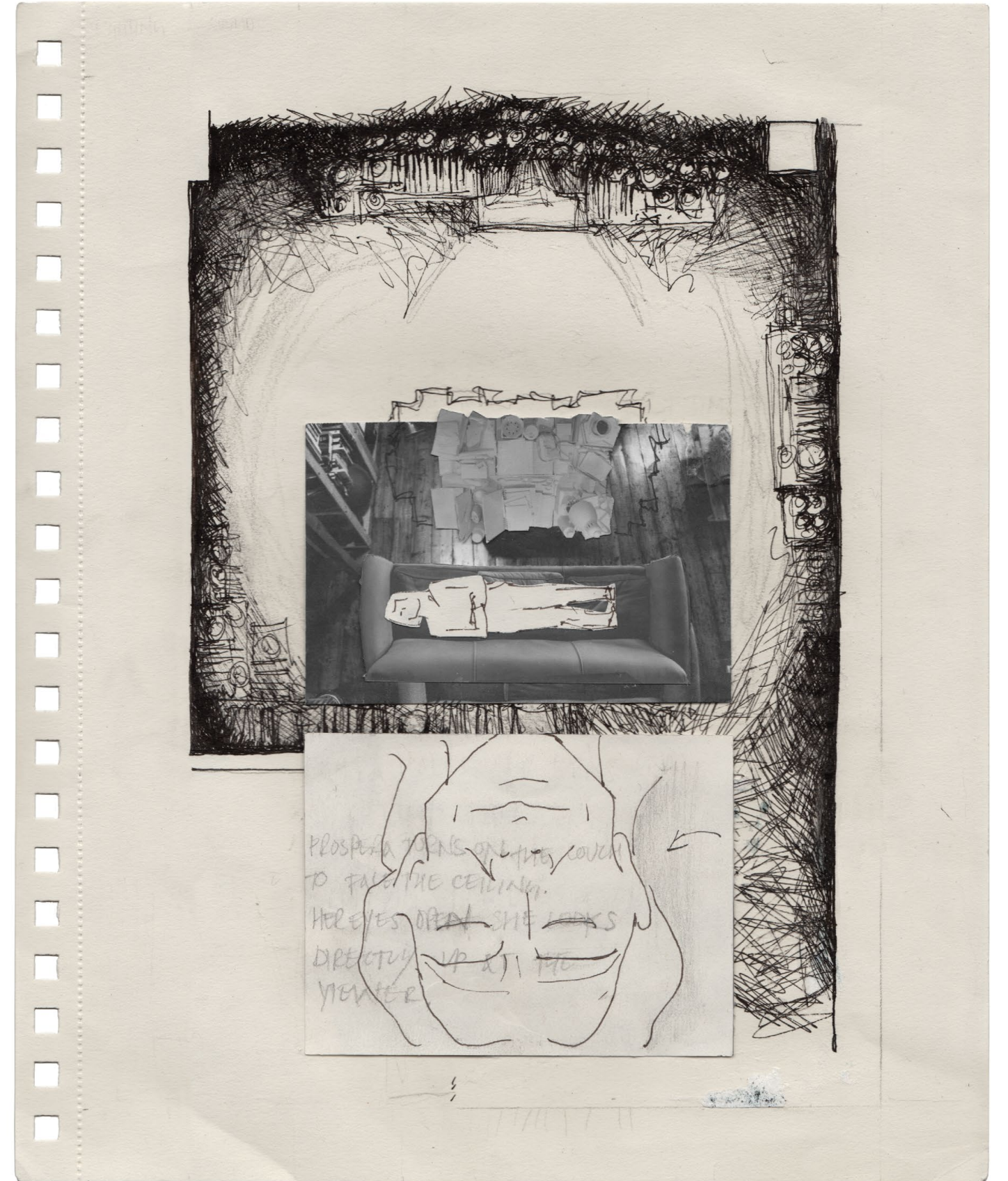




Fig 1.15 (top): Still 6 | Shot 1E, Ariel Smokes on Stoop
 Fig 1.16 (bottom): Still 7 | Shot 1F, Ariel Smokes on Stoop
 Fig 1.17 (opposite): Notebook | Shooting Script, Page 3

EXT. STREET - DAY

Ariel turns to see the front window of the house light up.

1.2.187

PROSPERA (V.O.)
 Come away, servant, come. I am ready now.
 Approach, my Ariel, come.

Ariel takes a last drag on the cigarette before flicking it into the street. Standing up, he grabs the grocery bags and turns to pull mail from the mailbox before entering the house.

STAMP TABLEAU 1: A BRAVE VESSEL

ARIEL (V.O.)
 All hail, great master! Grave dame, hail! I come
 To answer thy best pleasure; be't to fly,
 To swim, to dive into the fire, to ride
 On the curl'd clouds. To thy strong bidding task
 Ariel and all his quality.

LIVING ROOM

Prospera sits on the couch staring blankly at the TV screen. She notices Ariel's sudden presence, but remains silent. He takes her in before placing the mail on the table in front of her.

1.2.194

PROSPERA (V.O.)
 Hast thou, spirit,
 Perform'd to point the tempest that I bade thee?

ARIEL
 To every article.

Ariel leaves the room.

STAMP TABLEAU 2: MIGHTY NEPTUNE

1.2.196

ARIEL (V.O.)
 I boarded the king's ship; now on the beak,
 Now in the waist, the deck, in every cabin

3



Fig 1.18 (top): Still 8 | Shot 1J, Ariel Smokes on Stoop
Fig 1.19 (bottom): Still 9 | Shot 1D, Ariel Rises
Fig 1.20 (opposite): Notebook | Shot Collages 3, Ariel Rises

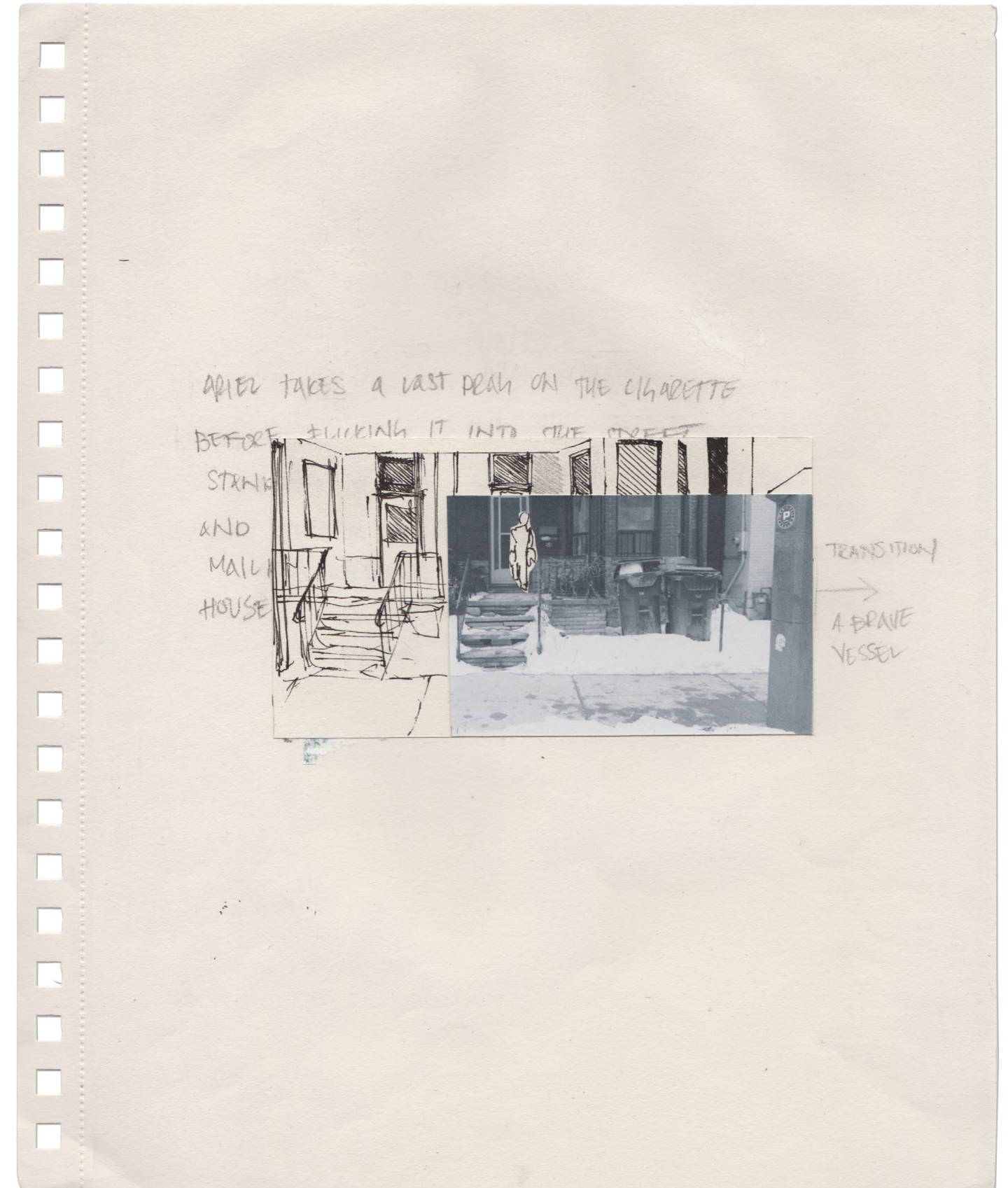




Fig 1.21: Stamp Collage | *A Brave Vessel*
Fig 1.22 (opposite): Notebook | *A Brave Vessel*, Stamp Compilation





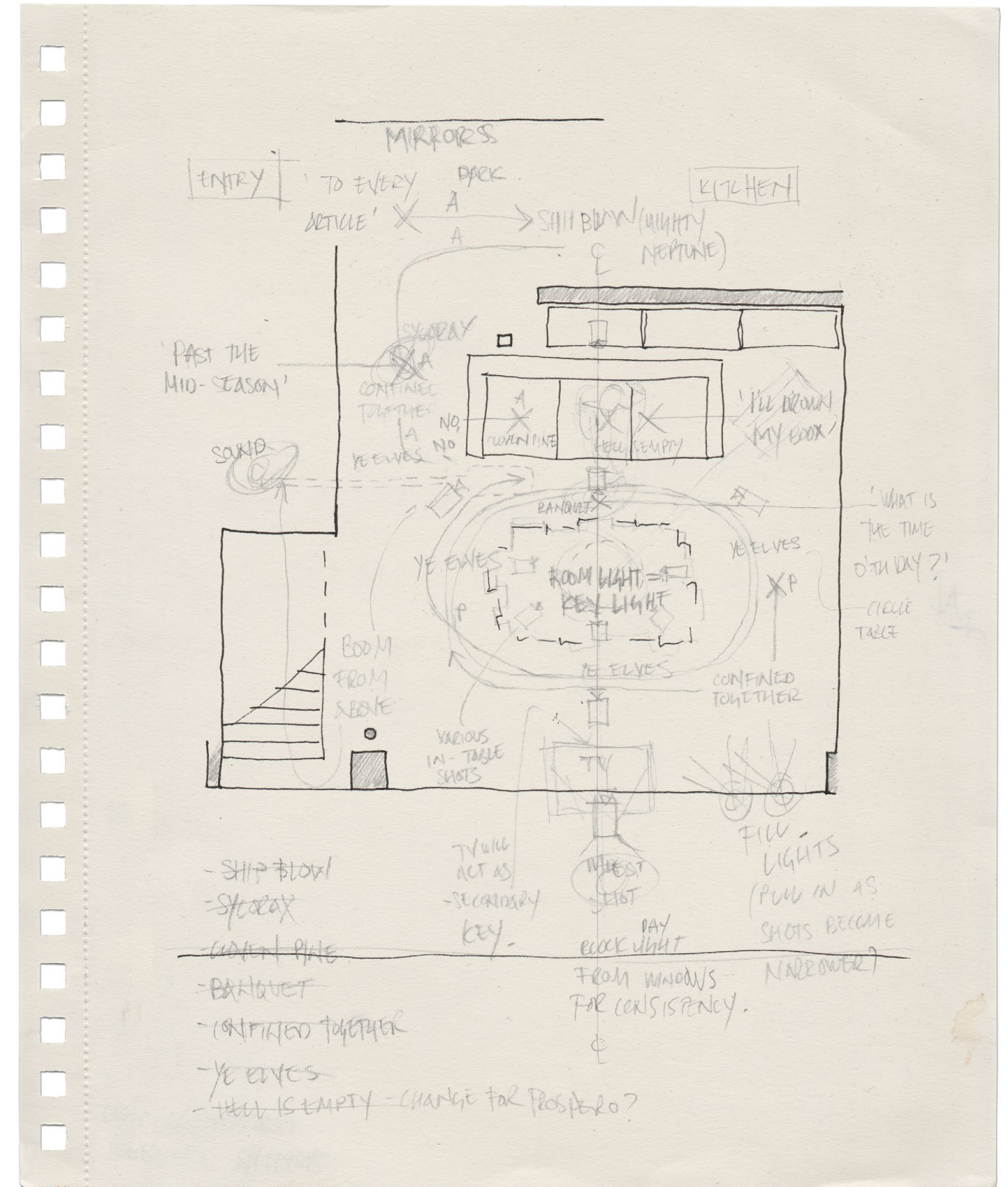
ACT II



So I wanted to make a movie. It seemed like a simple idea. While many of my peers struggled to determine what they were working towards in their theses, I knew the shape that my work would ultimately take. It might have been a backwards approach but the clarity of the objective was comforting.

It was comforting until it was frightening. While I had some filmmaking experience, it was limited to short films a few minutes in length. These films were generally silent, involved minimal scripting, sets, or acting. I had never taken on anything at this level of production, requiring this much preparation, this many favours, and accumulating an audience of this kind. I spent a long time approaching the edge of this endeavour, then retreating to solid, though often idle, ground, approaching then retreating.

Fig 2.2: Process | Living Room Set 1
Fig 2.3 (opposite): Notebook | Living Room Set Plan





I should be more organized. How does one design a film or more specifically, how does an architecture student design a film? I suppose that this is the proposition put forward by this thesis. Perhaps everything should fall neatly under headings like 'Development' and 'Post Production' and sub-headings like 'Lighting' and 'Set Design'. That sounds very tidy. But something is lost in this translation. The thesis loses some life when I try to fit it into this mould. This is not some kind of DIY guide for future architecture students interested in filmmaking. I cannot say how an architecture student designs a film. I can only speak to this film.

Fig 2.4: Process | Living Room Set 2
 Fig 2.5 (opposite): Notebook | Living Room Shot List 1

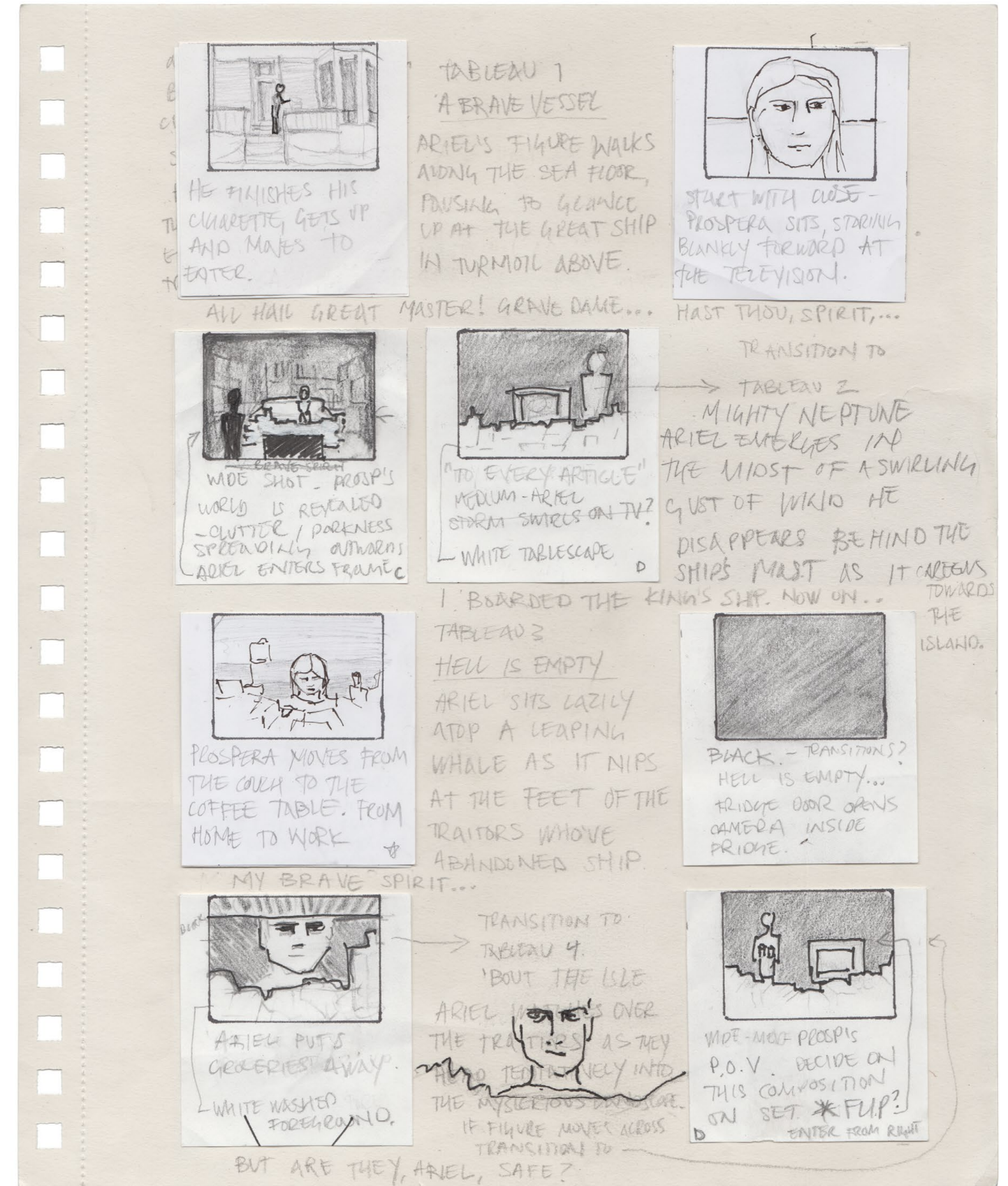
2. INT - PROSPERA'S LIVING ROOM - DAY/EVENING - 4:3 ASPECT RATIO

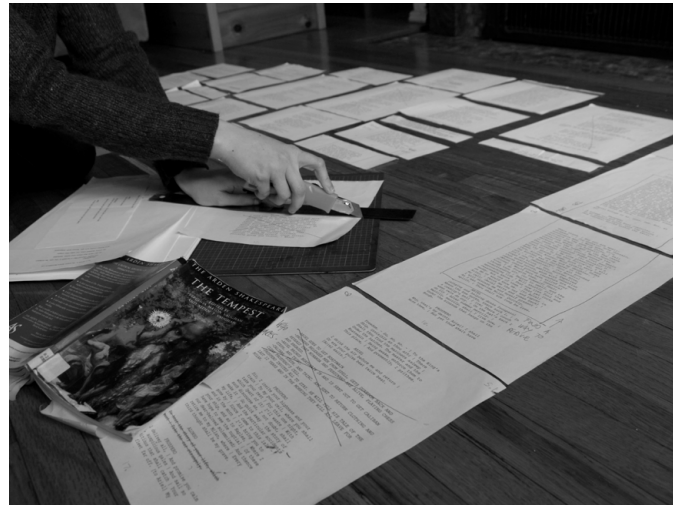
- x A. WIDE - ENTIRE LIVING ROOM - AS MUCH AS POSSIBLE WITHOUT GIVING AWAY TOO MUCH
- x B. WIDE-MEDIUM - WIDTH OF COUCH/TABLE SCOPE FILLS BOTTOM 2/3 OF FRAME
- FRI x C. WIDE-MEDIUM - P.O.V FROM COUCH LOOKING OUT AT TV. NEED TO TEST THIS SHOT OUT.
- x D. WIDE-MEDIUM - FROM ABOVE - NEED TO DETERMINE HOW MUCH OF ROOM IS VISIBLE - MAYBE JUST COUCH AND TABLE.
- x E. MEDIUM CLOSE - WHEN CHARACTERS ARE ON COUCH. MAY SHIFT PARALLEL TO COUCH DEPENDING ON WHERE THEY SIT.
- x F. MEDIUM CLOSE - ABOVE COUCH - LOOKING STRAIGHT DOWN WHEN CHARACTER LIES ON COUCH.
- x G. MEDIUM CLOSE - IN OR JUST IN FRONT OF TABLE LOOKING TOWARDS COUCH
- FRI. x H. IN OR JUST IN FRONT OF TABLE LOOKING TOWARDS T.V.
- FOCUS x I. CLOSE - IN TABLE AT ODD ANGLE - DRAWING (TOWARDS PROSPER)
- SHIFTS x J. CLOSE - IN TABLE AT ODD ANGLE - DRAWING (TOWARDS TV)
- PLAY x K. CLOSE - IN TABLE AT ODD ANGLE - DRAWING (ALTERNATE)
- AROUND. x L. CLOSE - IN TABLE AT ODD ANGLE - DRAWING (ALTERNATE)
- x M. CLOSE - IN TABLE AT ODD ANGLE - LIGHTER/DRAWING
- x N. CLOSE - FACE - ~~SMOKE~~ WHEN SITTING AT COFFEE TABLE (SMOKE)
- x O. CLOSE - FACE ARIEL AFTER FIRE
- x P. CLOSE - HANDS/WATER AFTER FIRE
- x Q. CLOSE - FACE - ARIEL LOOKING IN FROM NEAT TO T.V.
- GET ABSTRACTED FIRE SHOTS. x R. MEDIUM-CLOSE - LOOKING DIRECTLY DOWN AT TABLE. - FIRE
- x S. CLOSE - IN TABLE AT ODD ANGLE - FIRE
- x T. CLOSE - IN TABLE AT ODD ANGLE - FIRE.



Let's go back to the edge, or rather the many edges. This thesis could be compared to a treacherous landscape of precipices, which I toed one at a time. That's a better metaphor. The script was the first cliff. I had no intention of starting from scratch in this respect. I wanted to make an adaptation, which would allow me to put my energies into the telling of a story rather than the writing of a story. *The Tempest*, a title with such weight. How did I end up here? Among others, it was an idea that was put on the table in my first meeting with Donald McKay, my thesis supervisor. I laughed at the suggestion, likely a nervous reaction to that inherent weight. *The Tempest*, Shakespeare's last

Fig 2.6: Process | Living Room Set 3
 Fig 2.7 (opposite): Notebook | Storyboard 2





solo play, has spanned time, geography and ideologies. It has been subject to a vast range of interpretations, psychological, sociological, cultural, autobiographical and literary. It was too immense for this amateur venture. I retreated. I looked at poetry and short stories. I went for walks and watched movies. This all sounds like it would be lovely, but 'the bear', as Herzog would call it, followed me everywhere I went.

Fig 2.8: Process | Tempest Cutting
 Fig 2.9 (opposite): Notebook | Plot Outline

~~DISCOURSE~~
 - STORM
 - STREET / HOUSE
 - ARIEL APPROACHES W/ GROCERIES
 - PROSPERO WAKES
 - ARIEL ENTERS HOUSE
 - DOORWAY - PROSPERO'S ROOM
 ↳ CLUTTERED
 - KITCHEN - FRIDGE - EVIDENCE THAT PEOPLE PROSPERO HAS BEEN LEFT BEHIND.
 - ARGUMENT OF GUILT. TV FLICKERS. MIR. + FER ARIEL
 - ARIEL LEAVES
 - PROSPERO SAYS SOMETHING. ARIEL ON TRAIN.
 - ASLEEP AT DESK. 'AWAKE AWAKE' - PHONE
 SPLIT SCREEN?
 - ARGUMENT WITH PROSPERO - SWITCH TO CAIBAN SIDE.
 - BANQUET SCENE. - AN EMAIL? - LUNCH
 - PROSPERO DANCING ROUND. TV IN BACKGROUND
 ↳ STOPS. TV DIES?
 → ? TABLEAU
 - ARIEL RETURNS TO HOUSE (INTERRUPTS TABLEAU)
 - PROSPERO INVITES ARIEL TO STAY.
 - ARIEL FIXES TV.
 - THEY WATCH TOGETHER. FACES LIT ONLY BY TV
 - ARIEL'S LAST TASK.
 - EPILOGUE → NEEDS DEVELOPMENT.

* SPRINKE CAIBAN SUBTITLES THROUGHOUT?
 * TV IN OWNER OF SEVERAL SHOTS. MIRA... STORY → STEAL IT.
 HOLDING GROCERIES
 PROSPERO
 PHONE
 TABLEAU
 TV

7:45-8:30
 10-11:30



Fig 2.10: Still 11 | Shot 2B, Prospera Watches TV
Fig 2.11 (opposite): Notebook | Shot Collages 4, *All Hail*

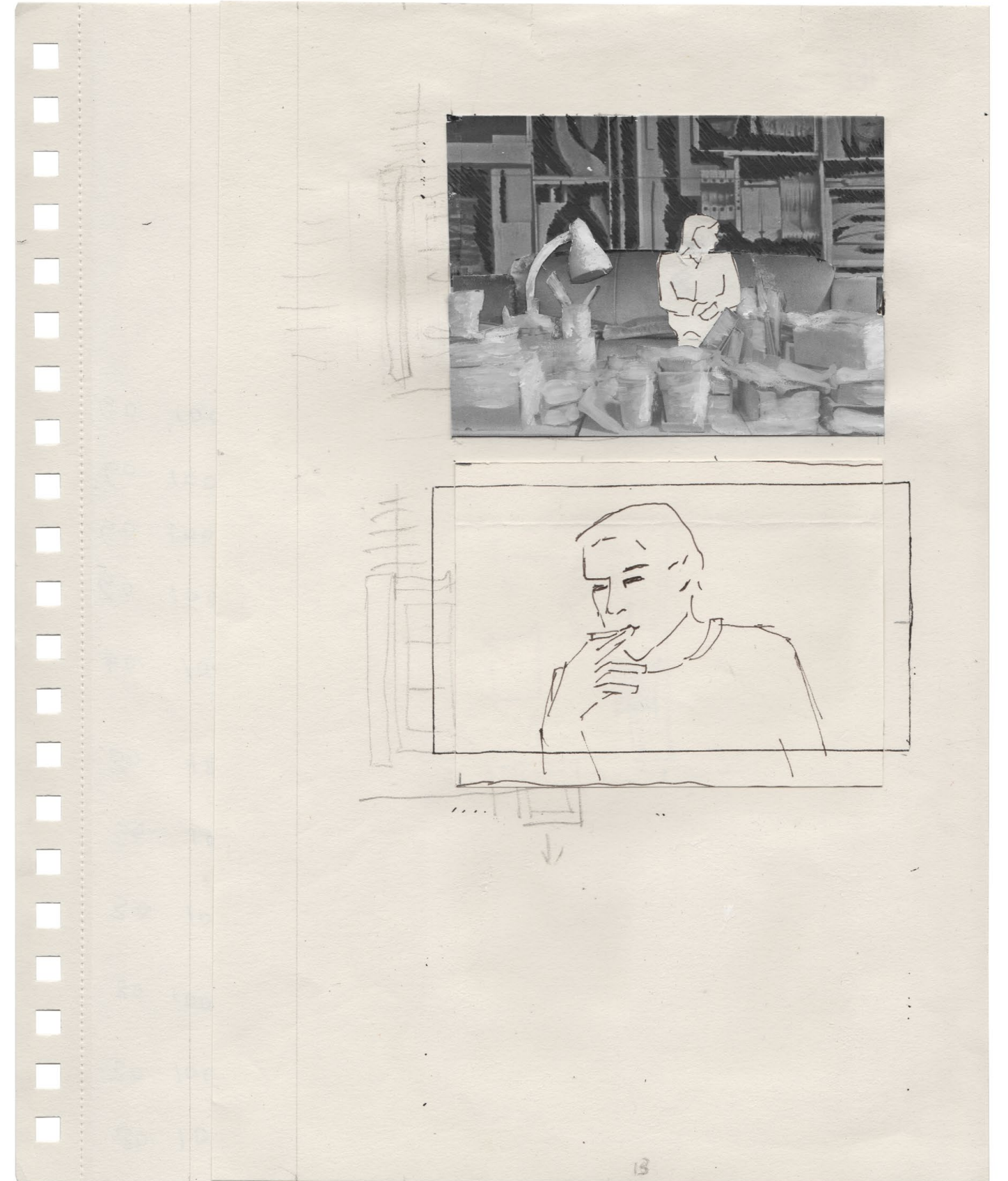




Fig 2.12: Still 12 | Shot 2A, Ariel Enters Living Room
 Fig 2.13 (opposite): Notebook | Shot Collages 5, *Hast Thou Spirit*

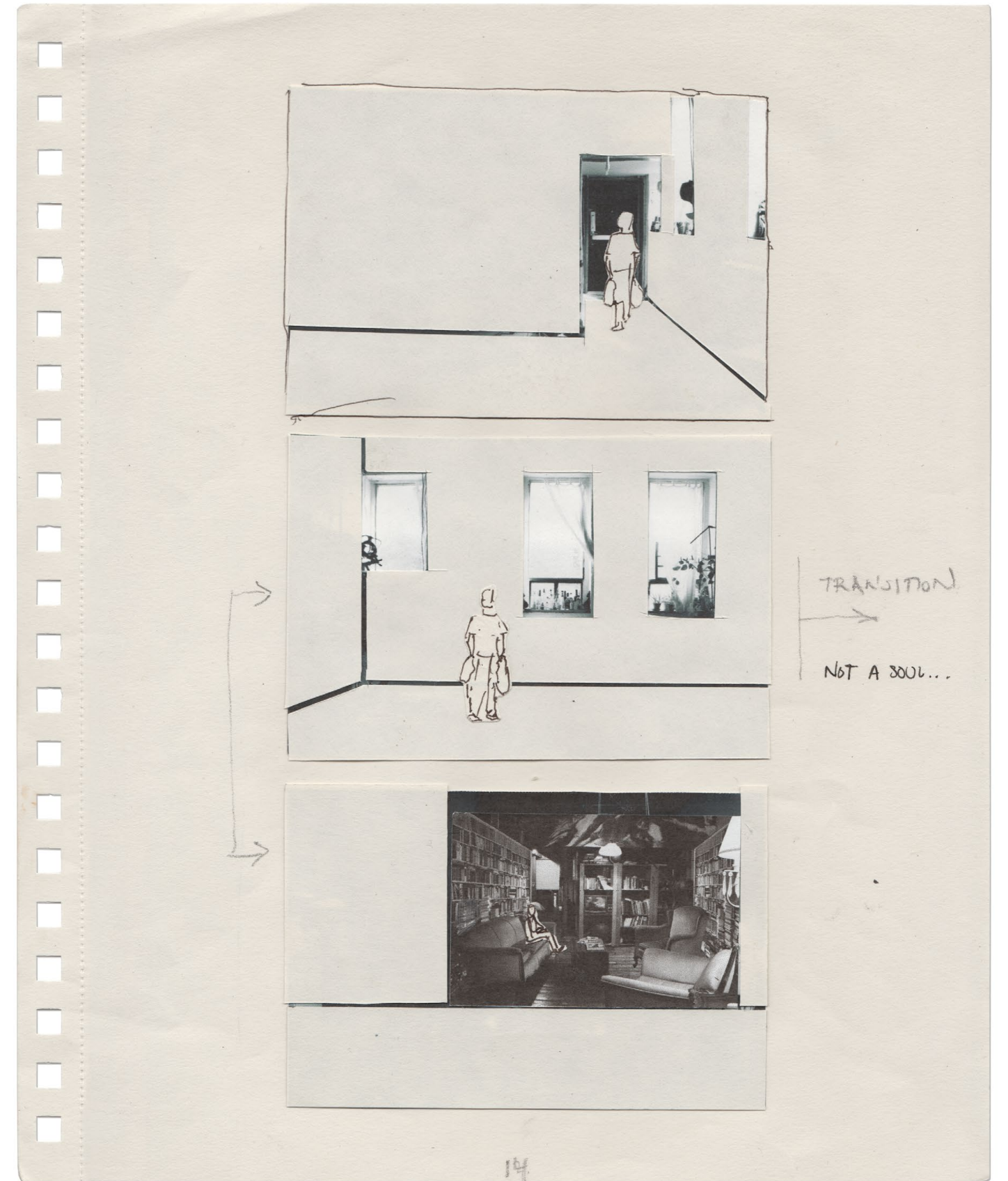




Fig 2.14 (top): Still 13 | Shot 2C, Prospera Watches TV
 Fig 2.15 (bottom): Still 14 | Shot 2E, Prospera Watches TV
 Fig 2.16 (opposite): Notebook | Shot Collages 6, *To Every Article*

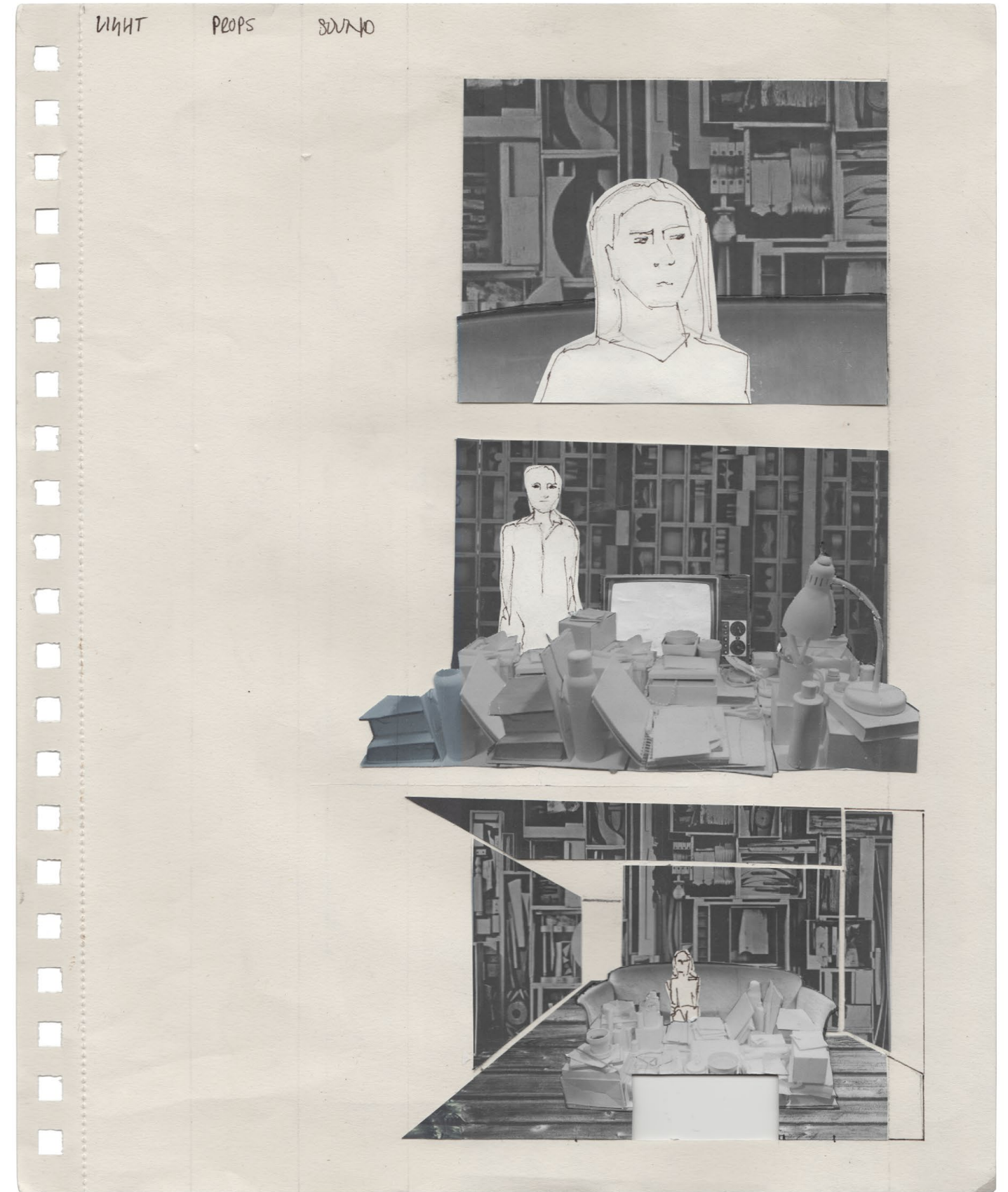




Fig 2.17: Stamp Collage | *Mighty Neptune*
 Fig 2.18 (opposite): Notebook | Stamp Compilation, *Mighty Neptune*





When I was a kid I was an actor, not a professional actor, but involved in school productions, drama groups, improv troupes. I was one of those kids. I liked being backstage in the elaborate infrastructure and all of its nooks cluttered by the remnants of years of shows. As gloriously absurd as these sets, props and costumes looked next to each other, when assembled on stage they each played a part in prompting the audience to suspend their disbelief; to look through the proscenium arch into another realm. I played Tumnus, the faun in *The Lion the Witch and the Wardrobe*, Amy in *Little Women*, Puck in *A Midsummer Night's Dream*. I played the captain of a sinking ship, a murdered old woman, I even played Ebenezer Scrooge. I liked being on stage, being part of the illusion. I think this might be important. I think it's part of the story.

Fig 2.19: Process | Audition Door
 Fig 2.20 (opposite): Notebook | Shooting Script, Page 4

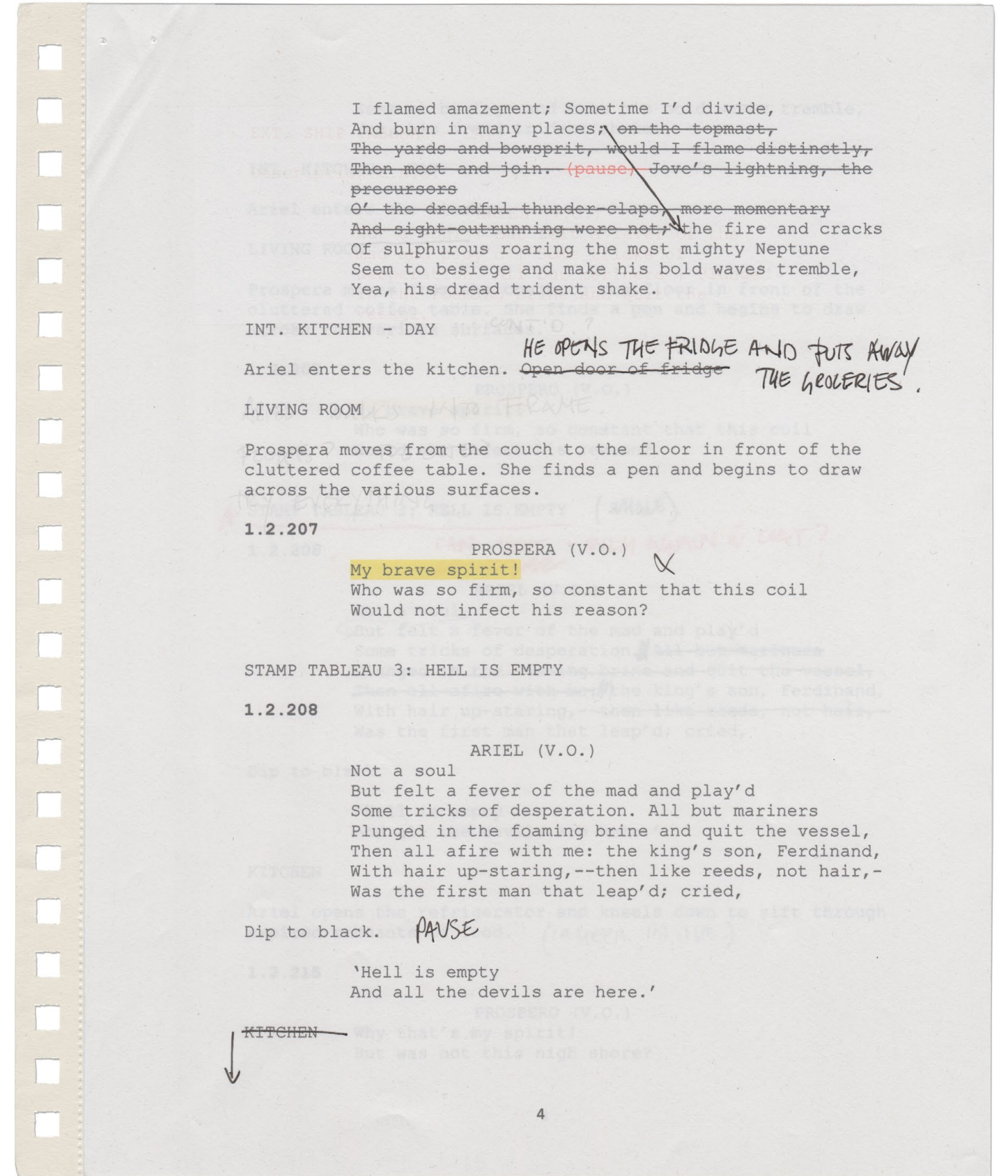




Fig 2.21 (top): Still 15 | Shot 2B, Prospera Draws
Fig 2.22 (bottom): Still 16 | Shot 2J, Prospera Draws
Fig 2.23 (opposite): Notebook | Shot Collages 7, *My Brave Spirit*

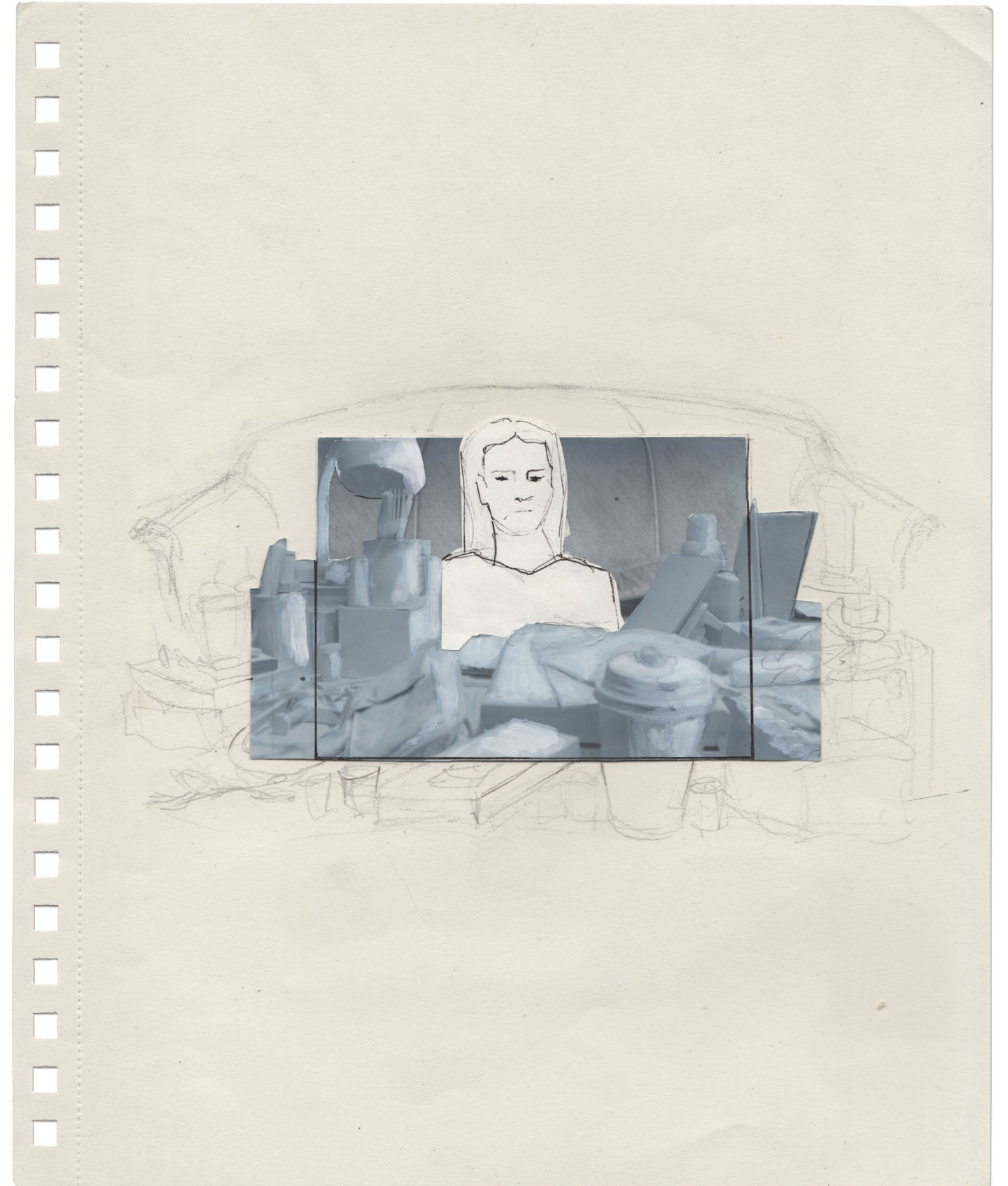




Fig 2.24: Stamp Collage | *Hell is Empty*
 Fig 2.25 (opposite): Notebook | Stamp Compilation, *Hell is Empty*





Fig 2.26 (top): Still 17 | Shot 3A, Ariel Enters Kitchen
Fig 2.27 (bottom): Still 18 | Shot 3B, Ariel Opens Refrigerator
Fig 2.28 (opposite): Notebook | Shot Collages 8, *Close By*

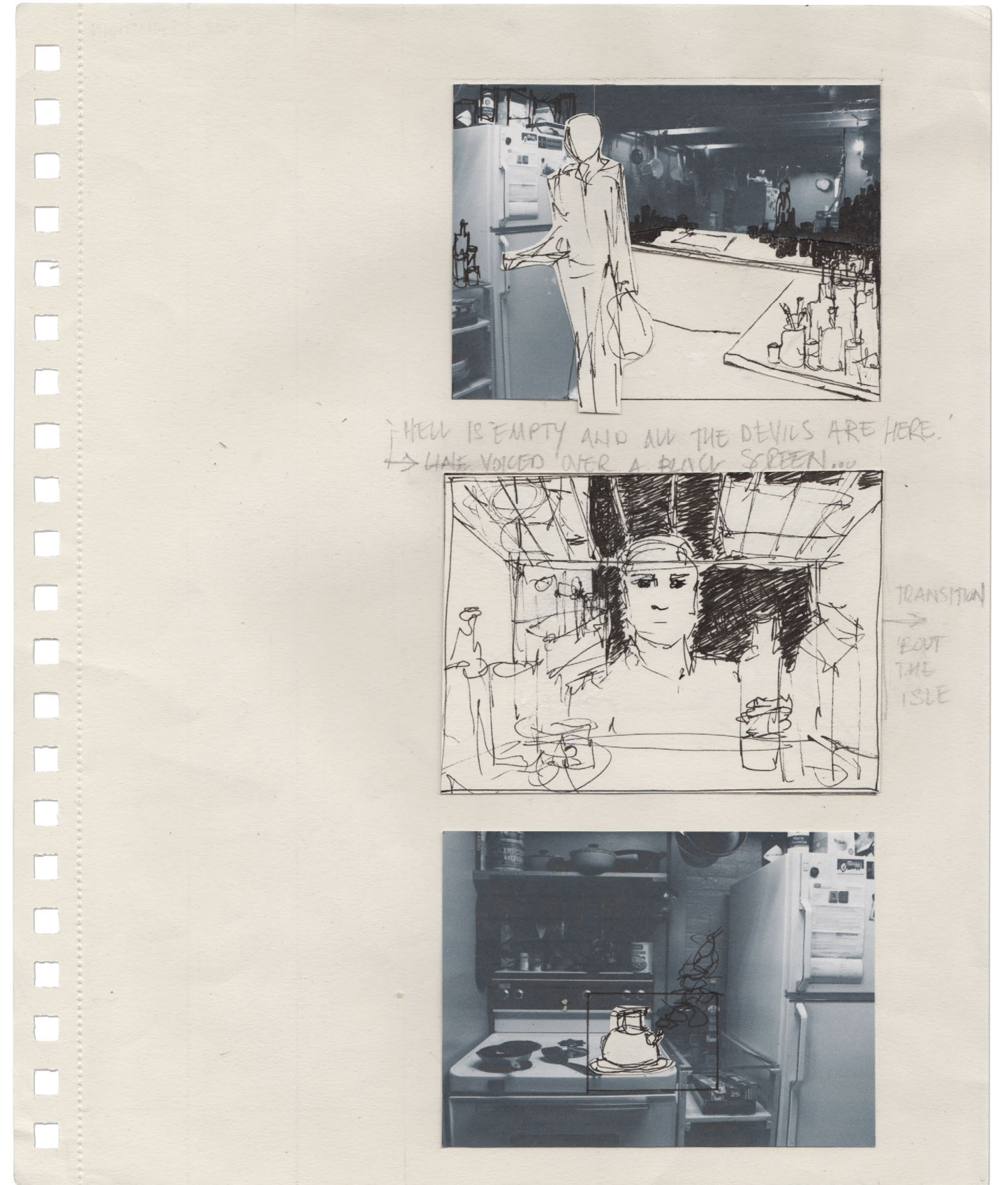




Fig 2.29: Stamp Collage | 'Bout the Isle

Fig 2.30 (opposite): Notebook | Stamp Compilation, 'Bout the Isle





Fig 2.31 (top): Still 19 | Shot 3F, Kettle Boils
 Fig 2.32 (bottom): Still 20 | Shot 3G, Tea Steeps
 Fig 2.33 (opposite): Notebook | Shooting Script, Page 5

2

KITCHEN

Ariel opens the refrigerator and kneels down to sift through expired remnants of food.

1.2.215

PROSPERA (V.O.)
 Why that's my spirit!
 But was not this nigh shore?

1.2.216

ARIEL (V.O.)
 Close by, my master.

PROSPERA (V.O.)
 But are they, Ariel, safe?

STAMP TABLEAU 4: 'BOUT THE ISLE

1.2.218

ARIEL (V.O.)
 Not a hair perish'd;
 On their sustaining garments not a blemish,
 But fresher than before: and, as thou badest me,
 In troops I have dispersed them 'bout the isle.
 The king's son have I landed by himself;
 Whom I left cooling of the air with sighs
 In an odd angle of the isle and sitting,
 His arms in this sad knot.

PROSPERA (V.O.)
 Of the king's ship
 The mariners say how thou hast disposed
 And all the rest o' the fleet.

ARIEL (V.O.)
 Safely in harbour
 Is the king's ship; in the deep nook, where once
 Thou call'dst me up at midnight to fetch dew
 From the still-vex'd Bermoothes, there she's hid:
 The mariners all under hatches stow'd;
 Who, with a charm, join' to their suffer'd labour,
 I have left asleep; and for the rest o' the fleet
 Which I dispersed, they all have met again
 And are upon the Mediterranean flote,
 Bound sadly home for Naples,
 Supposing that they saw the king's ship wreck'd
 And his great person perish.

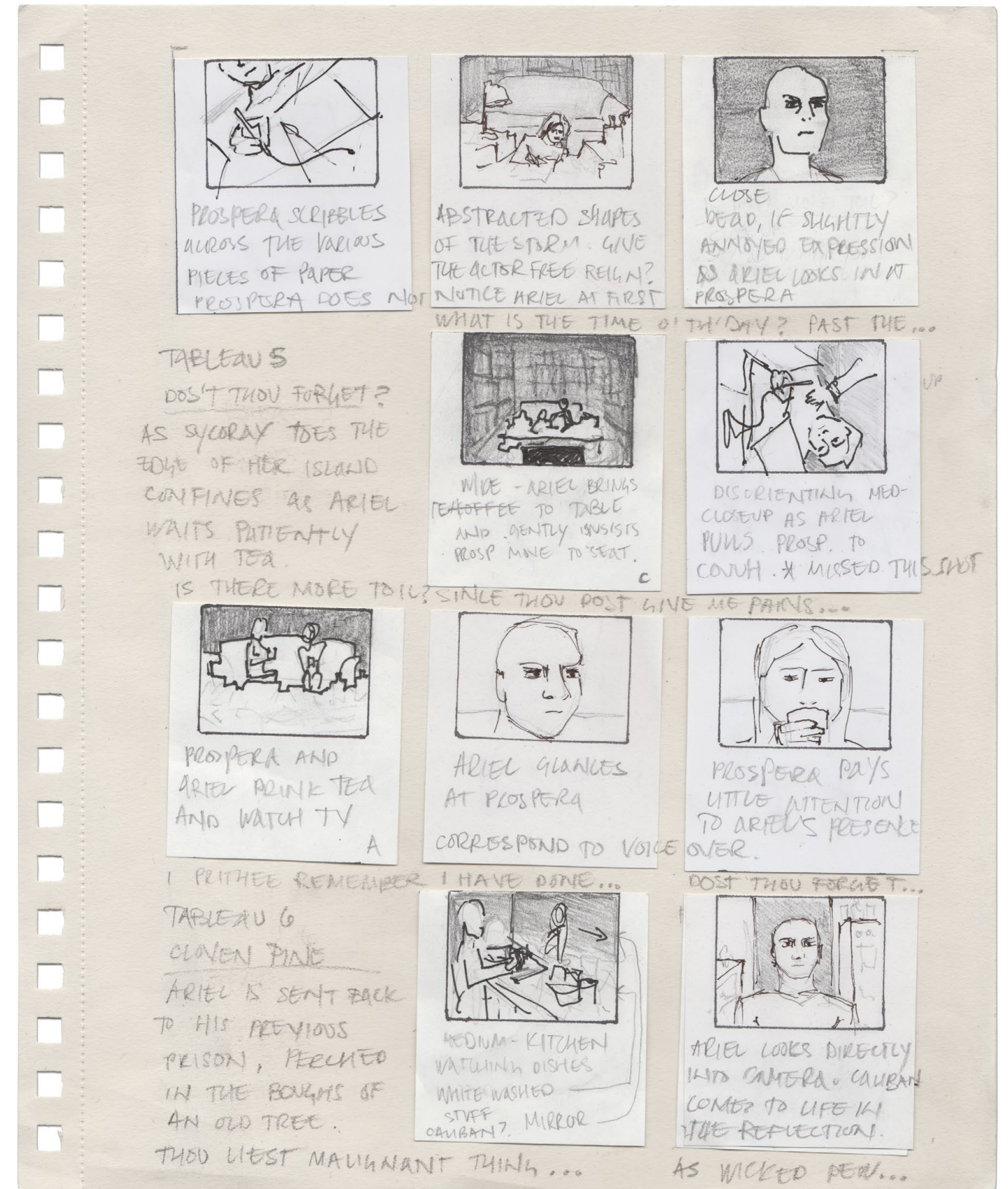
LIVING ROOM

5



Eventually I returned to *The Tempest*, to Prospero and to the island he's stranded on. After getting past the 'what making a movie has to do with architecture' part of the conversation, the next question was always 'So what is your movie about?' The furrowed brows were inevitable. 'No, I'm not filming a building'. 'Yes I know it sounds strange'. But nothing else seemed to suffice.

Fig 2.34: Process | Development 1
 Fig 2.35 (opposite): Notebook | Storyboard 3



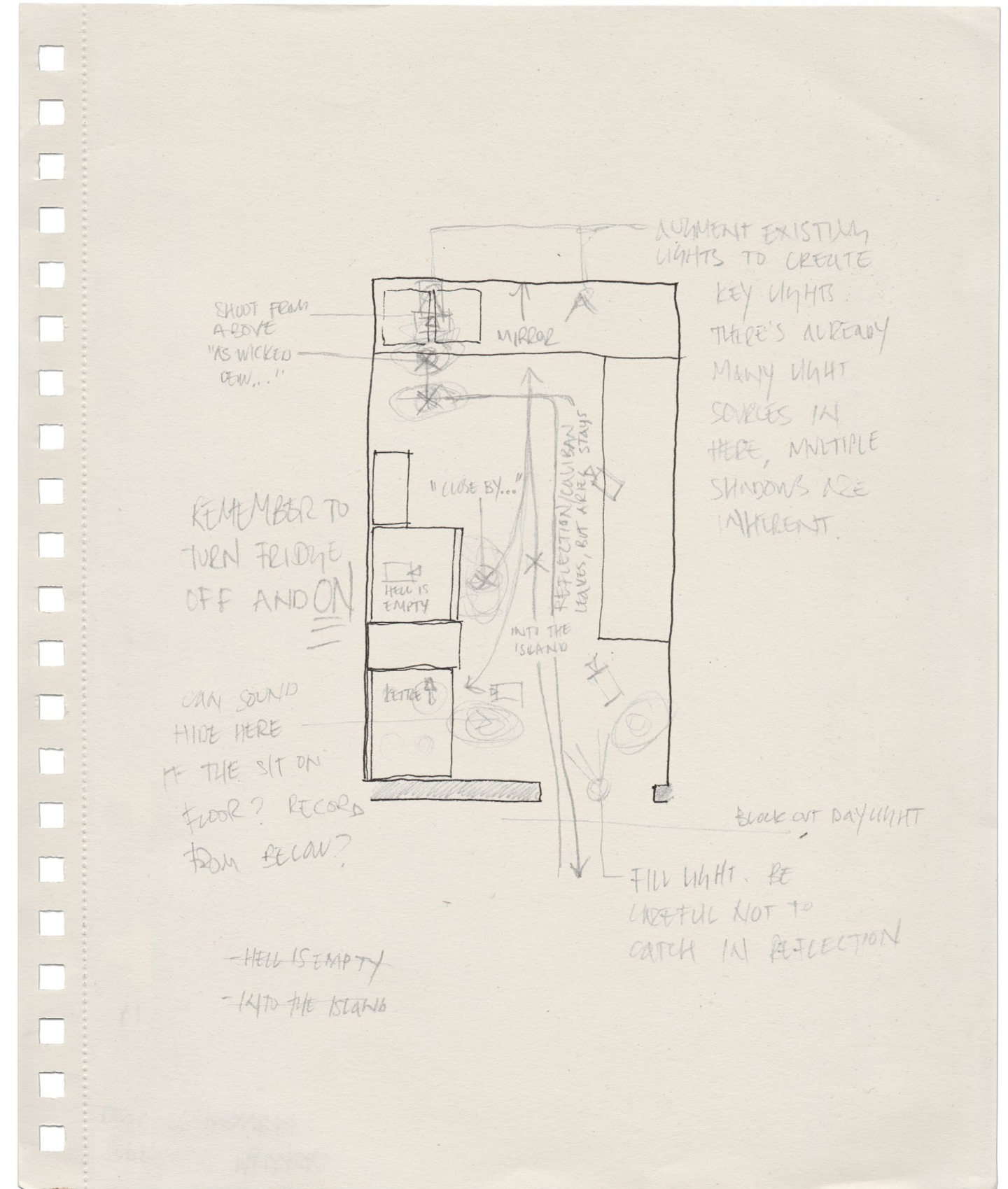


ACT III



In a mind-bending feat, Ted Hughes' *Shakespeare and the Goddess of Complete Being* theorizes the existence of a 'tragic equation' underlying Shakespeare's 'mature' plays, a recipe for stories that would endure. His long sonnets, *Venus and Adonis* and *The Rape of Lucrece*, form the foundation of this equation, which then is also mythic.

Fig 3.2: Process | Kitchen Sets 1
Fig 3.3: Notebook | Kitchen Set Plan





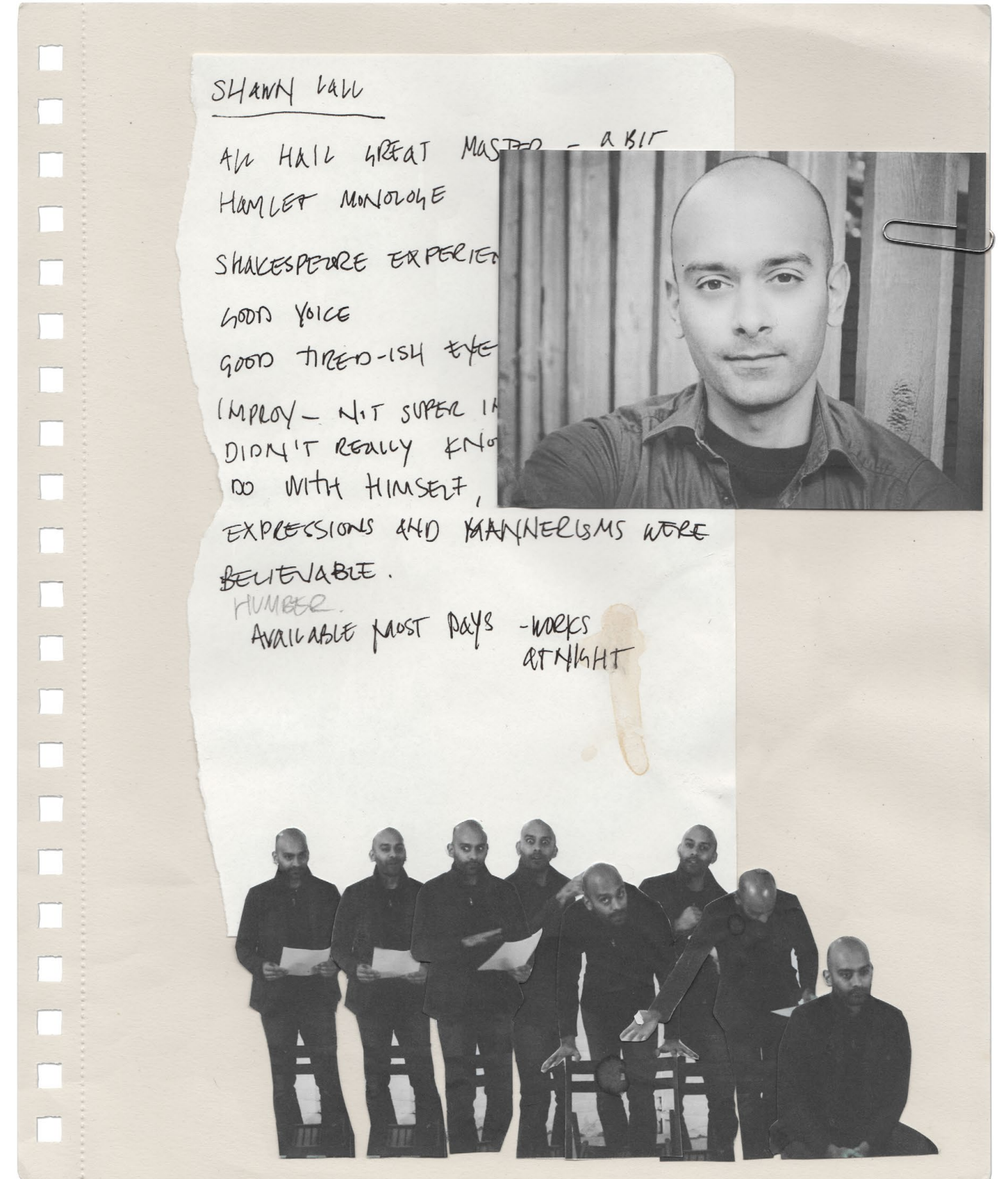
“...Since Shakespeare only ever chose one mythic subject – Venus and Adonis- and since he chose it for his first and (considering Lucrece as an automatic sequel) only long poem, one can believe that the image of the beautiful youth Adonis, rejecting the voluptuous, besotted Goddess, then being bloodily, sumptuously slain by the Boar, before being restored as a flower between the breasts of the Goddess as she flies to heaven, was an obsessive nexus of images to which he was drawn by irresistible fascination.”³

Despite the simplistic idea that a formula exists at the root of Shakespeare’s body of work, Hughes hypothesis is extremely

³ Ted Hughes, *Shakespeare and the Goddess of Complete Being* (New York: Farrar Straus Giroux, 1992).

Fig 3.4: Process | Kitchen Shoot

Fig 3.5 (opposite): Notebook | Audition Notes, Shawn Lall



SHAWN LALL

ALL HALL GREAT MASTER - A BIT

HAMLET MONOLOGUE

SHAKESPEARE EXPERIENCE

GOOD VOICE

GOOD TIRED-ISH EYE

(M)PROF - NOT SUPER IN

DIDN'T REALLY KNOW

DO WITH HIMSELF,

EXPRESSIONS AND MANNERISMS WERE

BELIEVABLE.

HUMBER.

AVAILABLE MOST DAYS - WORKS AT NIGHT



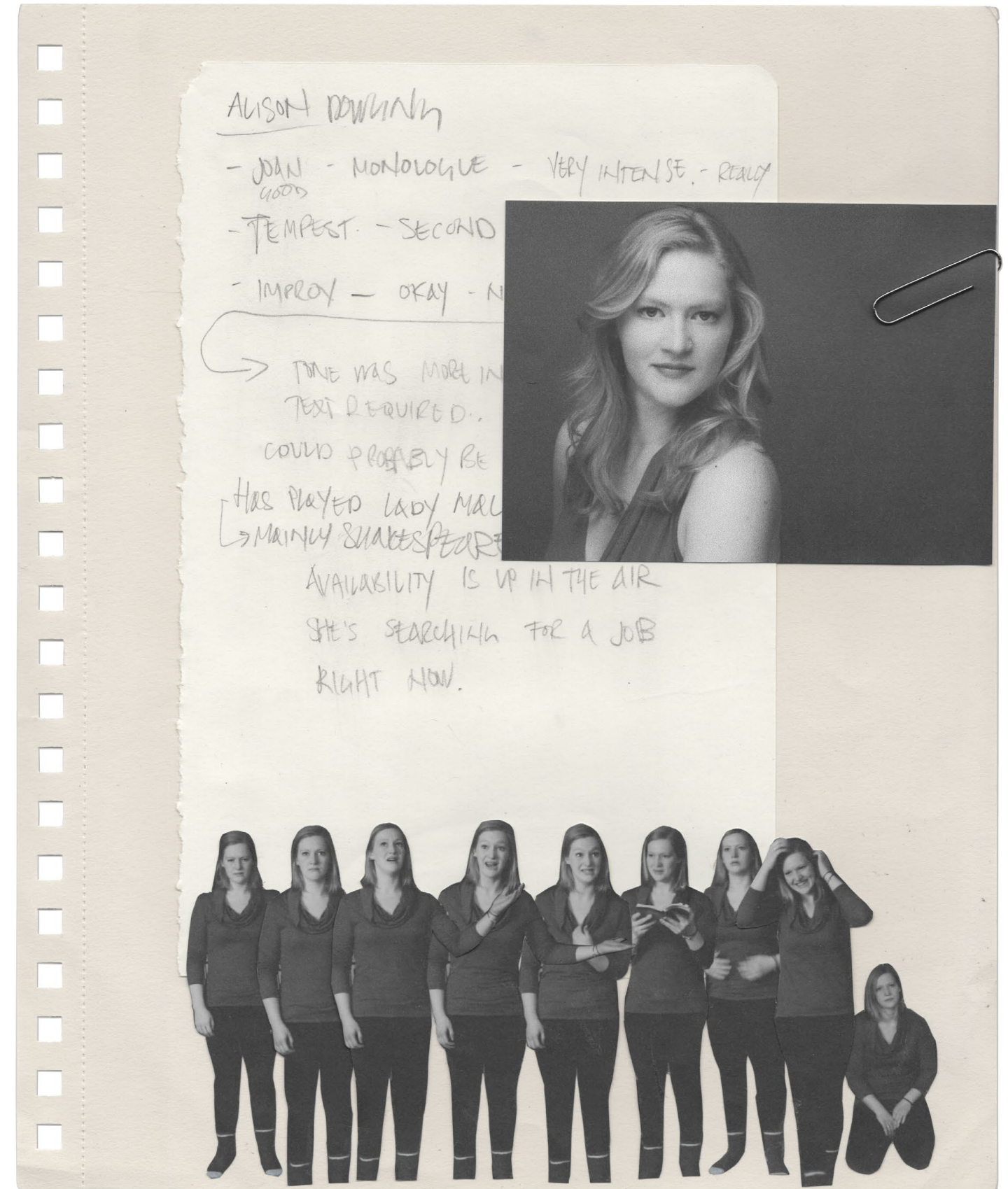
complex. The equation evolves, it “matures and mutates” and is transformed as Shakespeare’s oeuvre unfolds. I will not pretend to fully grasp this equation and its nuances. I have pulled this text from the mire because of this idea of the underlying ‘mythic plane’. I think about my time in the theatre and watching movies in the farmhouse. The thought that Shakespeare was walking a line between the spirit world and the ‘real’ world resonates.

“By constructing his basic Equation out of living myth, he is able to create dramas which, no matter how secular they seem, or how real in the dimension of external historic event and of psychology, nevertheless embody and communicate a very particular ‘mythic’ dimension, which is to say a ‘divine’ or ‘daemonic’ dimension. His ‘mythic Equation’ operates at mid-level in each work, as a controlling, patterned field of force, open internally to the ‘divine’, the ‘daemonic’, the ‘supernatural’ (of which the constituent myths were the original symbolic expression), but externally to the profane, physical form and individualities of the action, to the words of the actors, and local habitation and burden of the plot.”⁴

While the island of *The Tempest* has been located geographically somewhere in the sea between Naples and Tunis, it is also located in myth. “Full of noises, sounds and

⁴ Hughes, *Shakespeare and the Goddess of Complete Being*, 3.

Fig 3.6: Notebook | Audition Notes, Alison Dowling





sweet airs,”⁵ it is a place of fantasy where, through Prospero’s supernatural power, stranded humans come to meet magical spirits. If one accepts *The Tempest* as an autobiographical work in some form, the mythic plane is brought to the foreground as Shakespeare reflects upon his own career of ‘conjurations’; repeated reaches into the spirit world through his characters and the portal that the stage creates. The dramatist and the illusionist, the stage and the island, are one in the same through this lens. According to Hughes, the equation is dismantled in *The Tempest*. All is restored and Prospero returns to the beginning of the foundational myth. Shakespeare, like Prospero surrenders his magic in this his last play.

5 Shakespeare, William, and Virginia Mason Vaughan, *The Tempest* (London: Arden Shakespeare, 2000) 232.

Fig 3.7: Process | Kitchen Sets 2
Fig 3.9 (opposite): Notebook | Shooting Script, Page 6

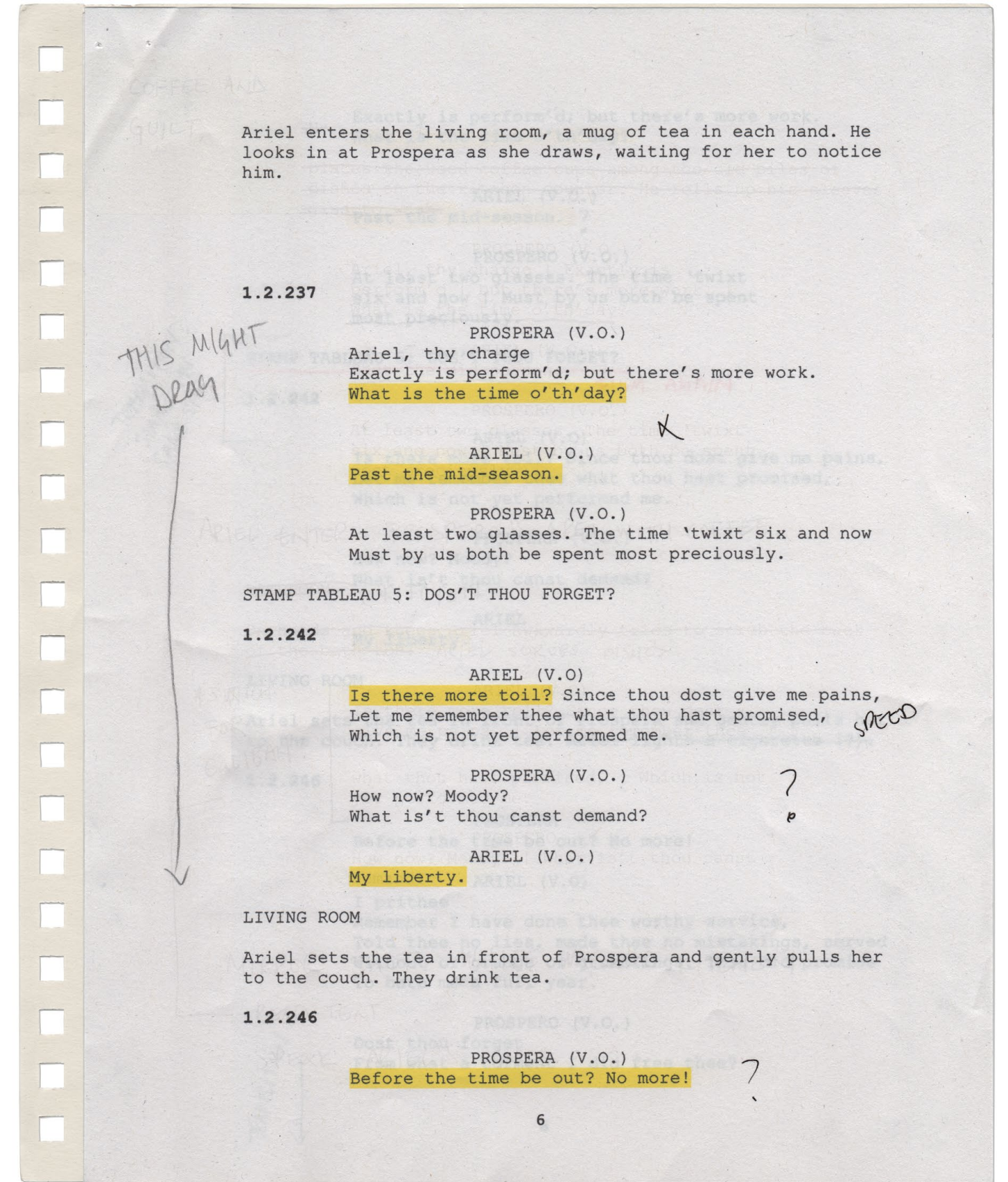




Fig 3.10 (top): Still 22 | Shot 2I, Prospera Draws
Fig 3.11 (bottom): Still 23 | Shot 2A, Ariel Enters with Tea
Fig 3.12 (opposite): Notebook | Shot Collages 9, *Time o'th' Day*

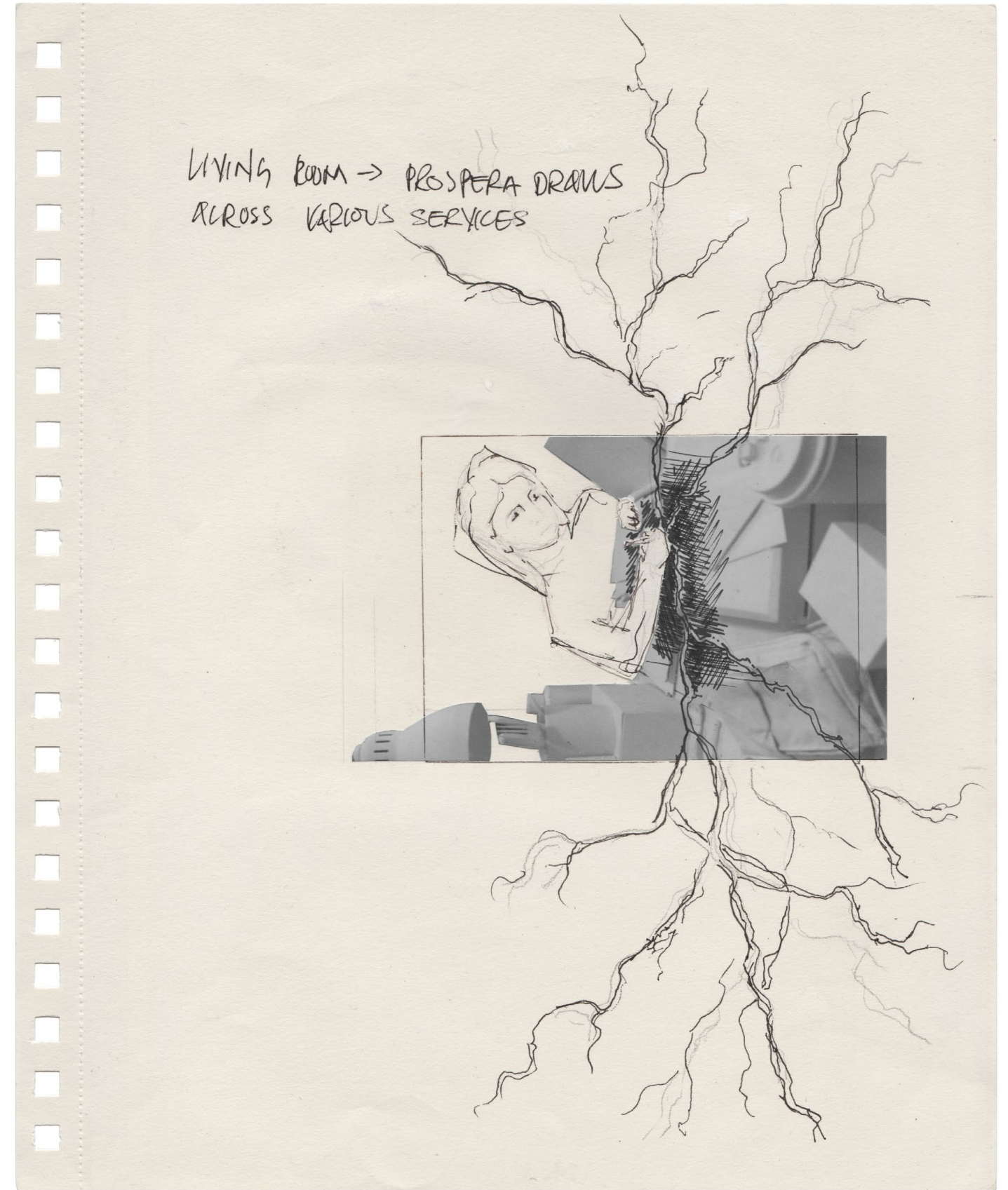




Fig 3.13: Stamp Collage | *Dos't Thou Forget?*
Fig 3.14 (opposite): Notebook | Stamp Compilation, *Dos't Thou Forget?*





Fig 3.15 (top): Still 24 | Shot 2A, They Drink Tea
 Fig 3.16 (bottom): Still 25 | Shot 2H, Prospera's Drawing
 Fig 3.17 (opposite): Notebook | Shooting Script, Page 7

STAMP TABLEAU 6: CLOVEN PINE

1.2.251

ARIEL (V.O.)
 I prithee
 Remember I have done thee worthy service, (pause)
 Told thee no lies, made thee no mistakings, served
 Without or grudge or grumblings. (pause) Thou did
 promise To bate me a full year.

PROSPERA (V.O.)
 Dost thou forget
 From what a torment I did free thee?

STAMP TABLEAU 6: CLOVEN PINE

1.2.251

ARIEL (V.O.)
 No. X

PROSPERA (V.O.)
 Thou dost, and think'st it much to tread the ooze
 Of salt deep,
 To run upon the sharp wind of the north,
 To do me business in the veins o'th'earth
 When it is baked with frost.

ARIEL (V.O.)
 I do not, ma'am.

PROSPERA (V.O.)
 Thou liest, malignant thing; hast thou forgot
 The foul witch Sycorax, who with age and envy
 Was grown into a hoop? Hast thou forgot her?

ARIEL (V.O.)
 No. X

PROSPERA (V.O.)
 Thou hast! Where was she born? Speak; tell me.

ARIEL (V.O.)
 Ma'am, in Algiers.

PROSPERA (V.O.)
 O, was she so? I must
 Once in a month recount what thou hast been,
 Which thou forget'st. This damned witch Sycorax,
 For mischiefs manifold and sorceries terrible
 To enter human hearing, from Algiers,

7

SYCORAX

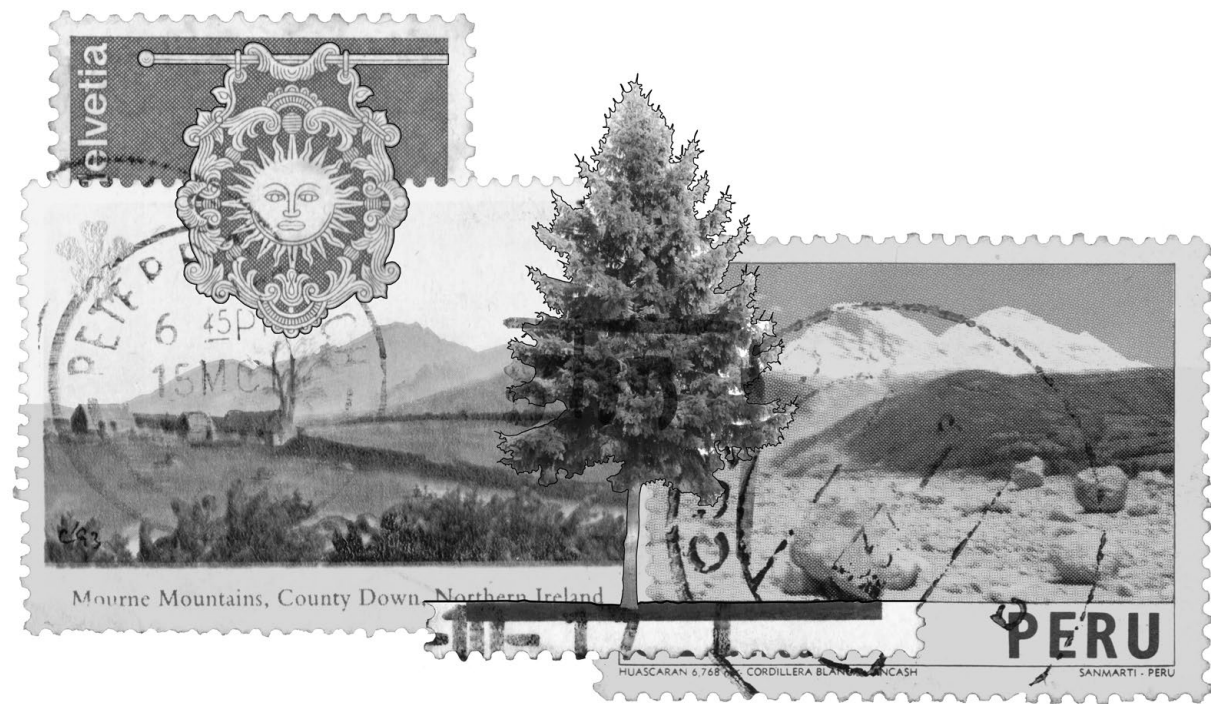


Fig 3.18: Stamp Collage | Cloven Pine

Fig 3.19 (opposite): Notebook | Stamp Compilation, Cloven Pine

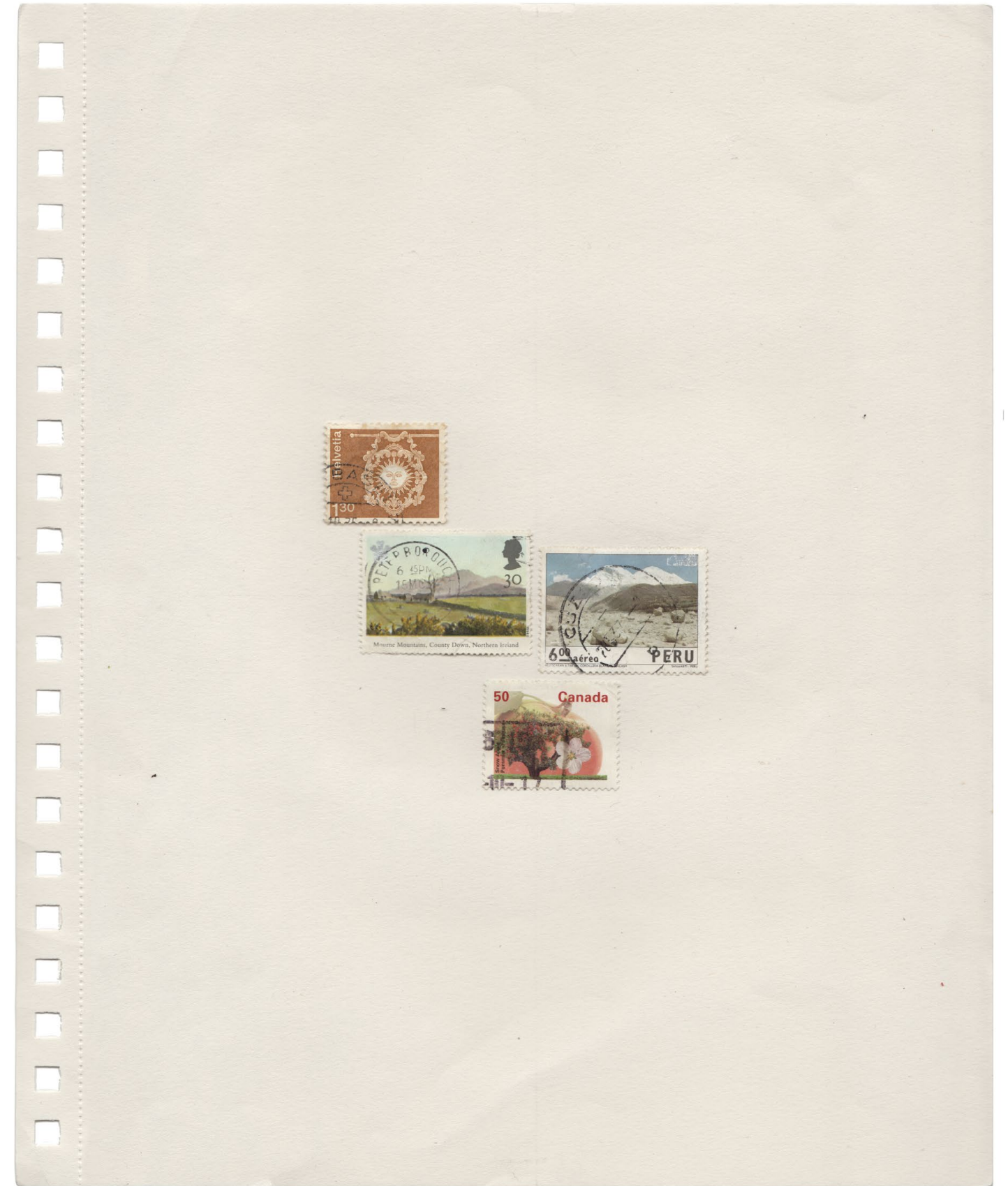




Fig 3.20 (top): Still 26 | Shot 2B, They Drink Tea
 Fig 3.21 (bottom): Still 27 | Shot 2E, They Drink Tea
 Fig 3.22 (opposite): Notebook | Shooting Script, Page 8

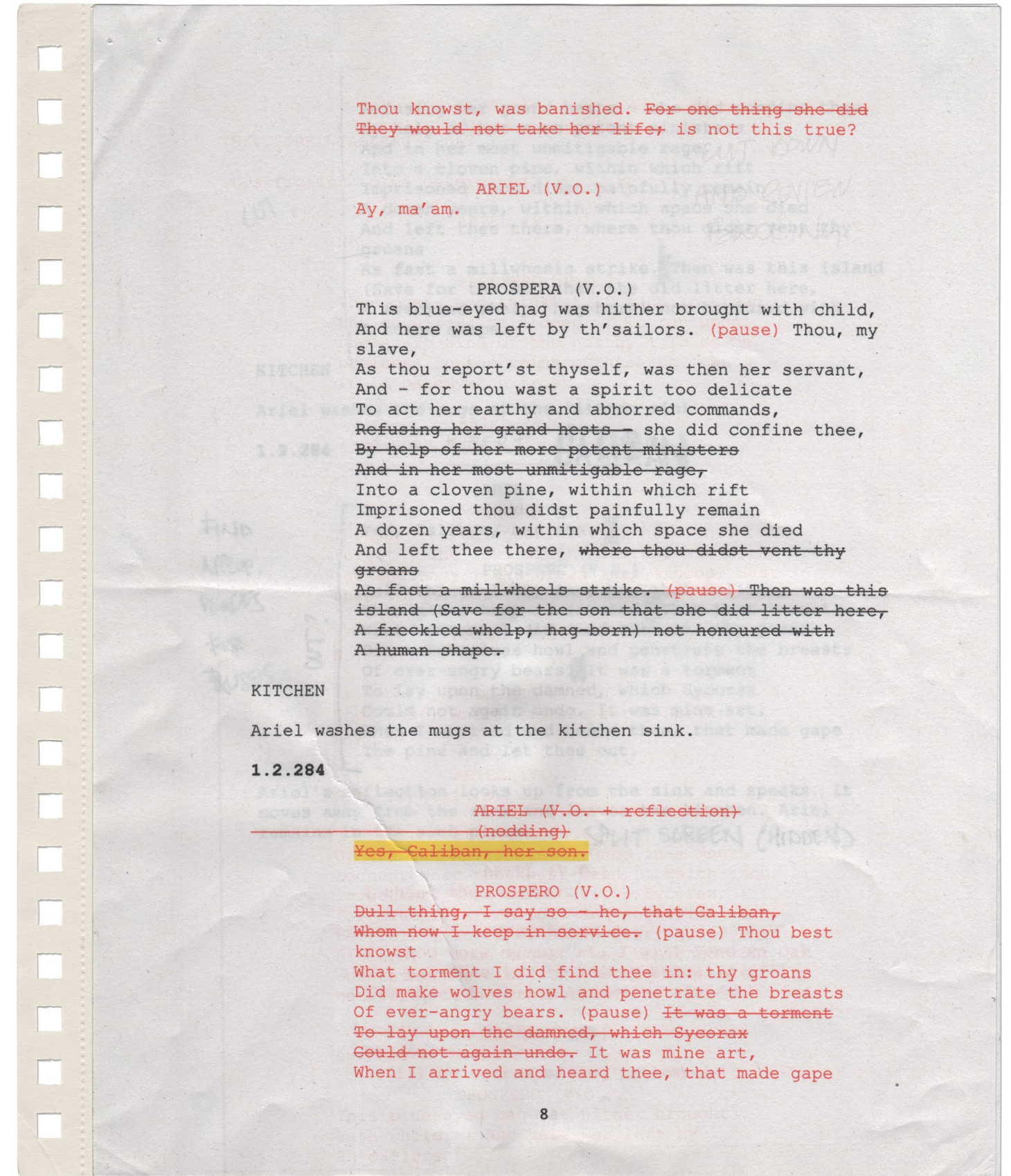




Fig 3.23 (top): Still 28 | Shot 3E, Water Runs in Sink
 Fig 3.24 (bottom): Still 29 | Shot 3D, Caliban Washes Dishes
 Fig 3.25 (opposite): Notebook | Shooting Script, Page 9

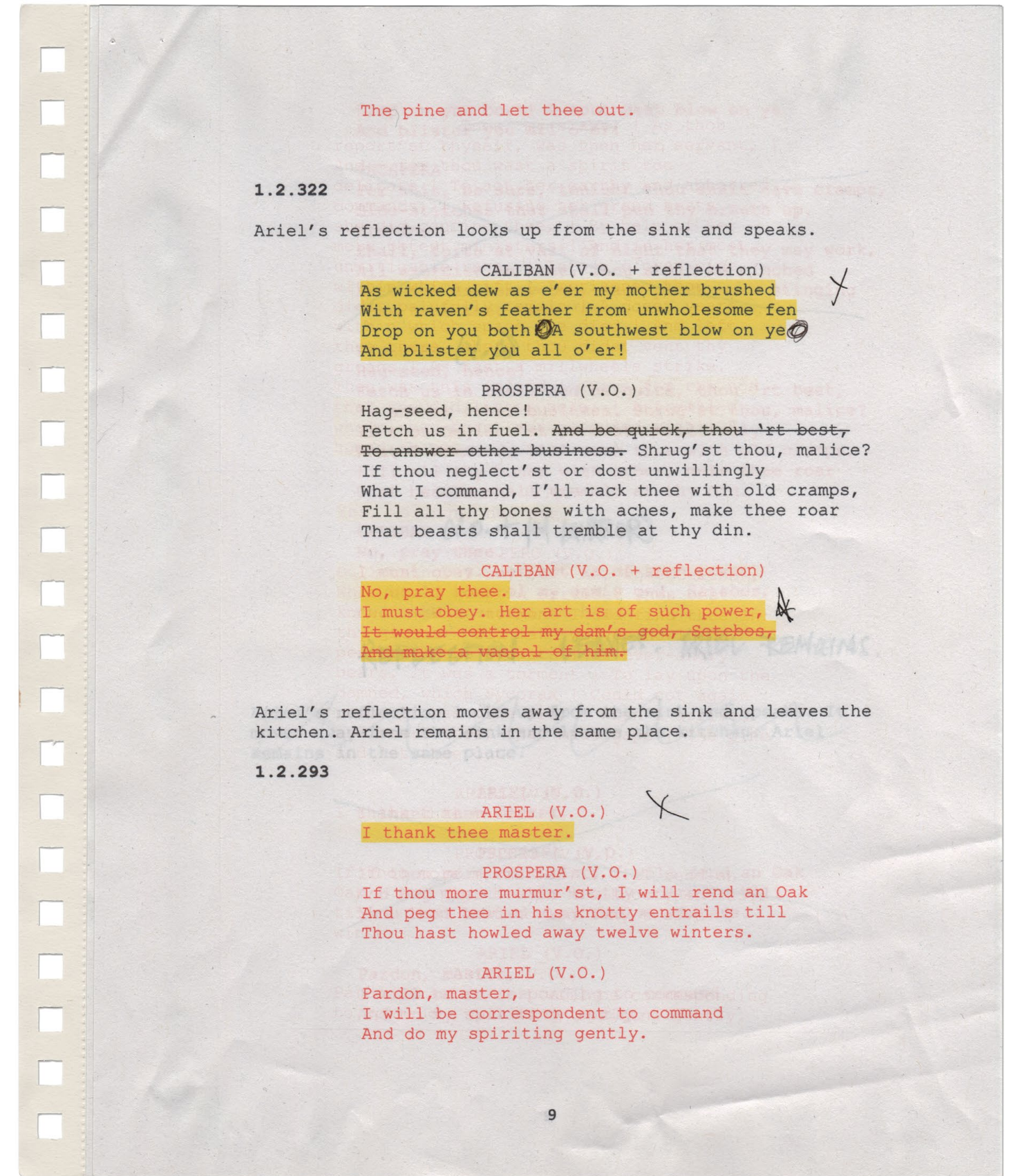
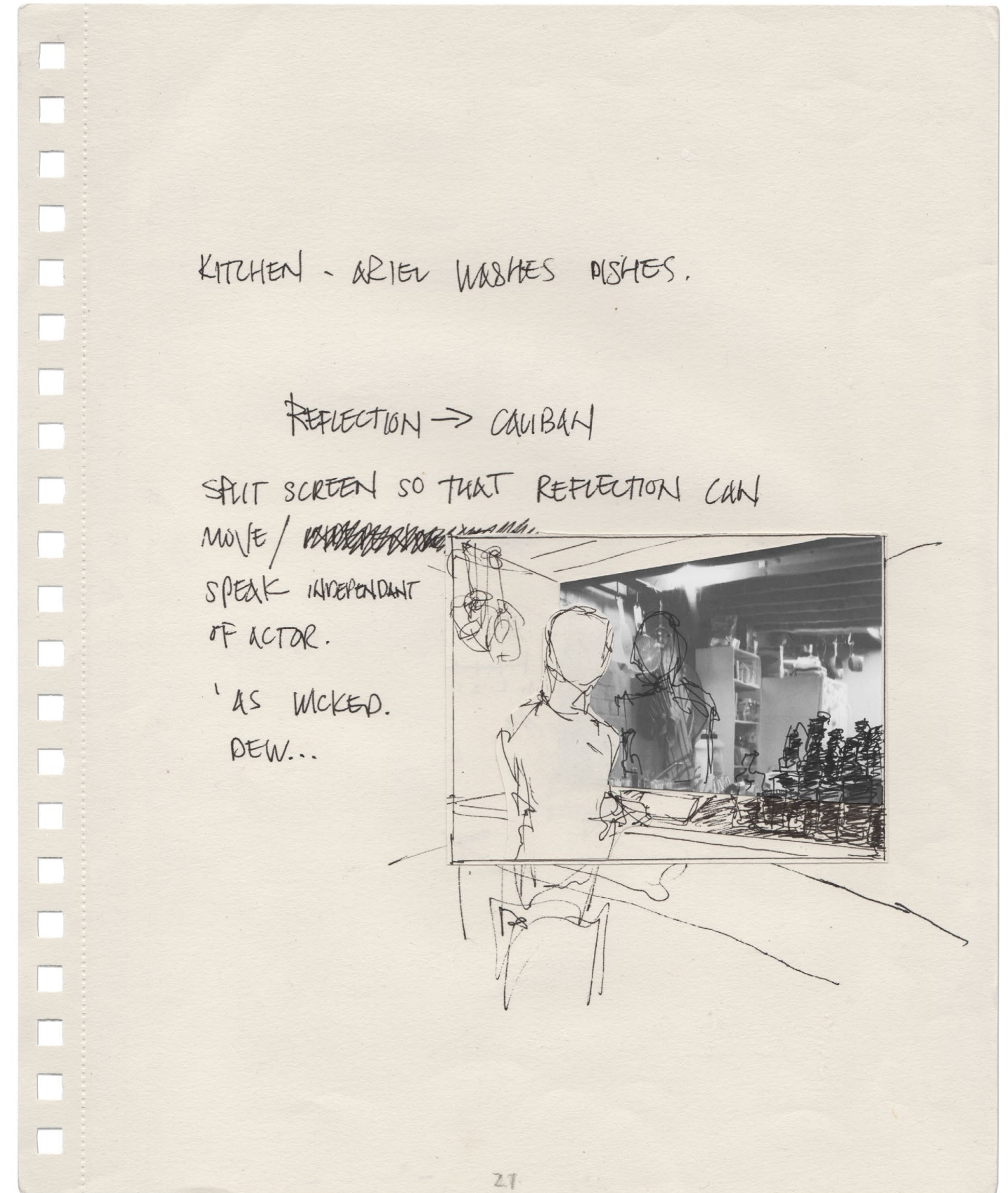




Fig 3.26 (top): Still 30 | Shot 3E, Caliban Washes Dishes
Fig 3.27 (bottom): Still 31 | Shot 3C, Caliban Washes Dishes
Fig 3.28 (opposite): Notebook | Shot Collages 10, *As Wicked Dew*

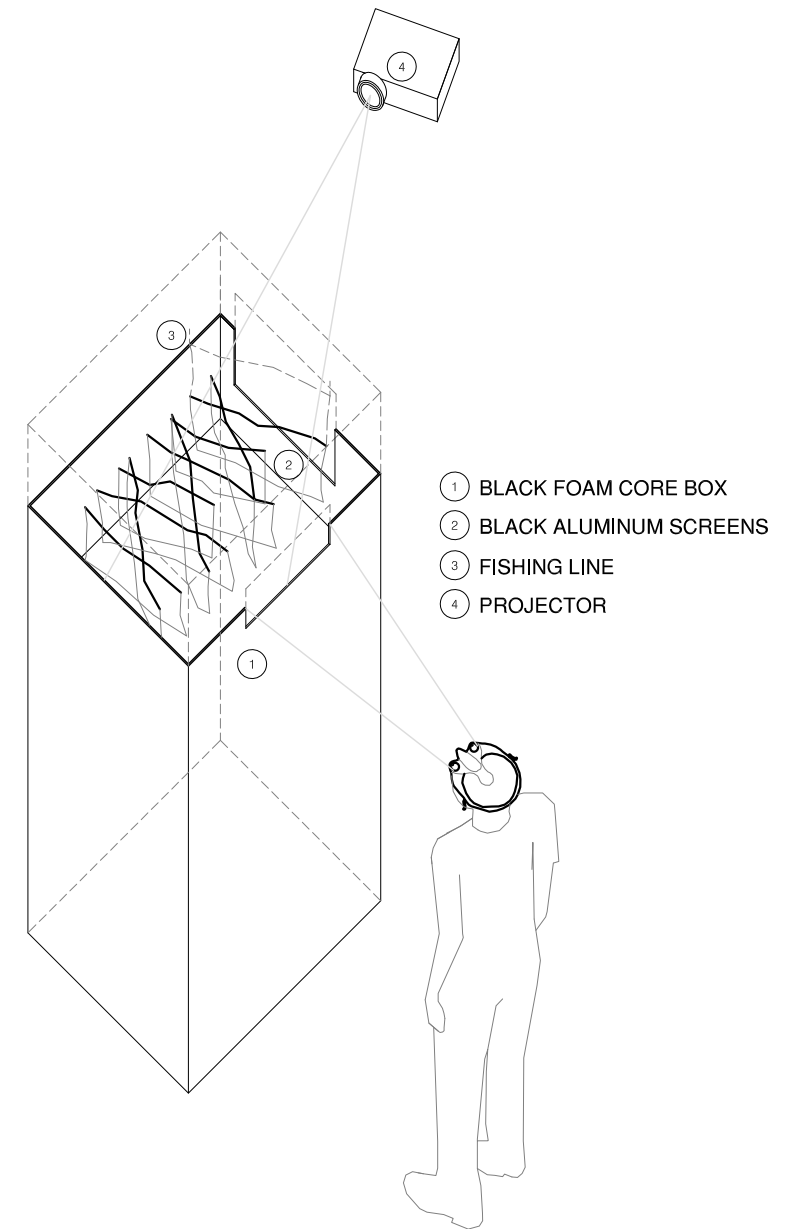


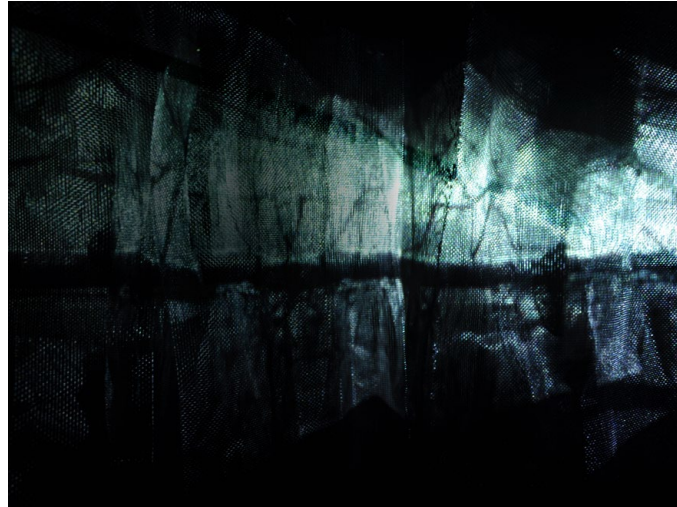
INTERLUDE



I should probably have mentioned there was other work. I did not begin with an empty slate. In the prelude to this film I experimented with a series of installations, each of which were inspired by a poem and incorporated a film as an essential element. The first of these installations was the most successful. Why is that always the case? My gut is capable of things that my mind can never quite recreate. Perhaps that's why this text finches in the face of reason. Anyway, I shouldn't digress. The

Fig int.1: Night Arrival of Sea-Trout Box
Fig int.2 (opposite): Night Arrival of Sea-Trout Box Axonometric





first of these installations emerges from Ted Hughes' poem *Night Arrival of Sea-Trout*.

The installation consists of a series of intersecting screens, hung in complete darkness. The screens distort and play with the projection of a film. Prompted by the still and surge of the poem, mutated forms of the river emerge from the dark. They recede and shift from one composition to the next, the imagery hindered by a continuous shiver.

⁵ Ted Hughes, "Night Arrival of Sea-Trout." In *River*, by Ted Hughes (New York: Harper & Row, 1984).

Fig int.3: Forms of the River

Night Arrival of Sea-Trout

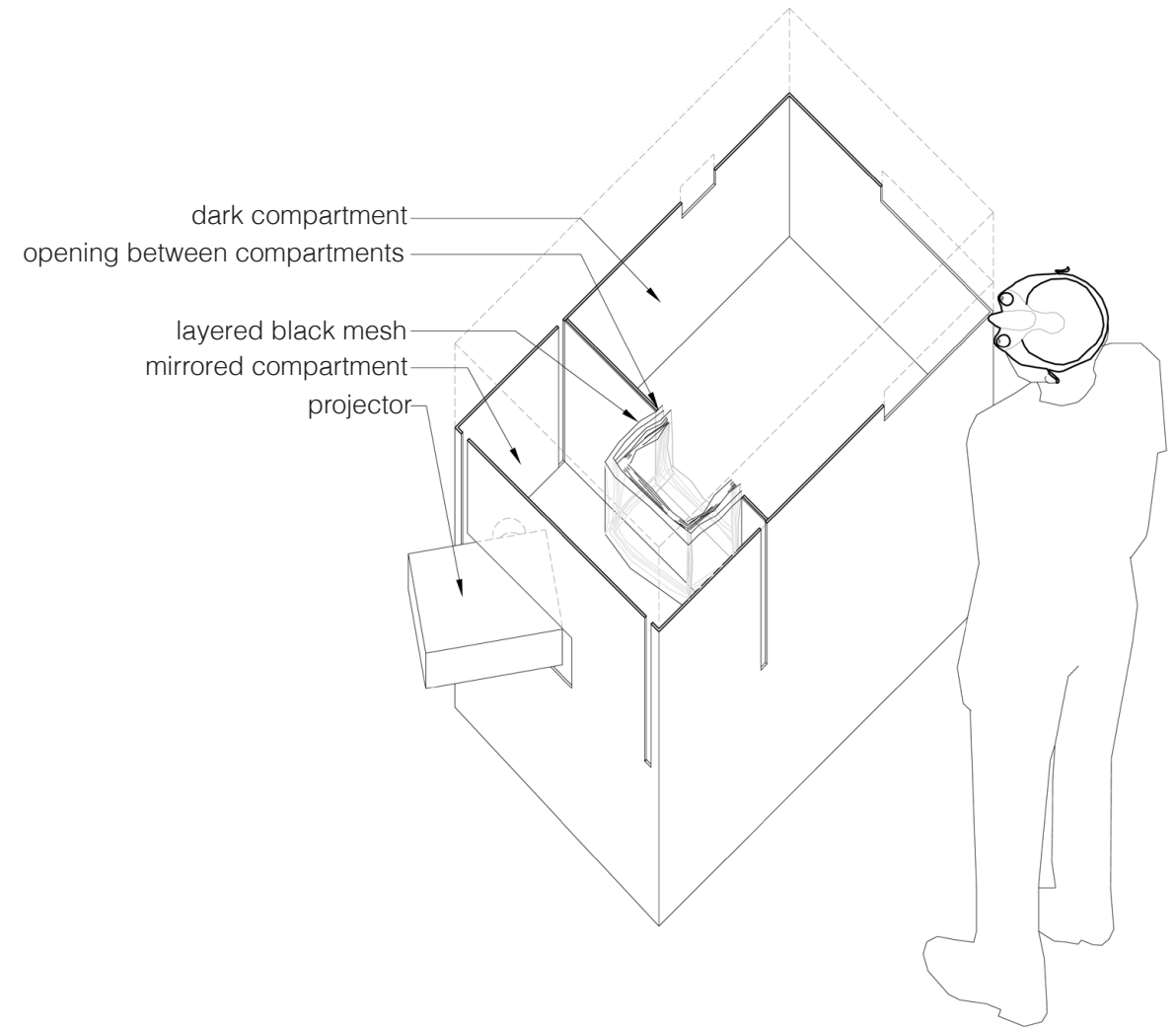
Honeysuckle hanging her fangs.
Foxglove rearing her open belly.
Dogrose touching the membrane.
Through the dew's mist, the oak's mass
Comes plunging, tossing dark antlers.
Then a shattering
Of the river's hole, where something leaps out -
An upside-down, buried heaven
Snarls, moon-mouthed, and shivers.
Summer dripping stars, biting at the nape.
Lobworms coupling in saliva.
Earth singing under her breath.
And out in the hard corn a horned god
Running and leaping
With a bat in his drum.⁶

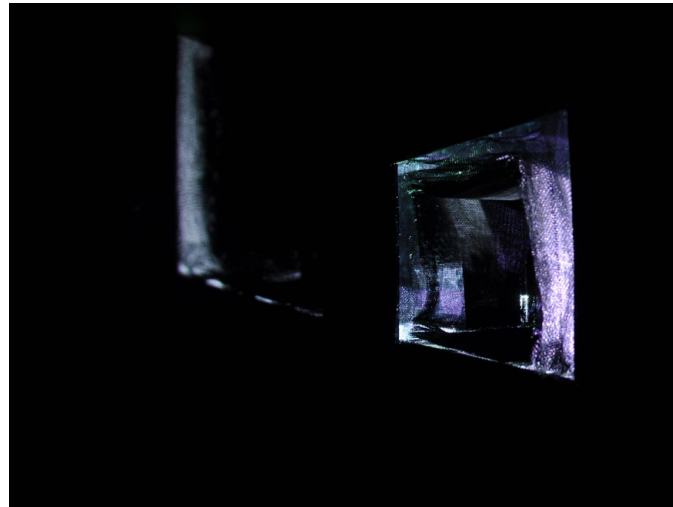
Ted Hughes
 River



In another installation the violent storm in Emily Dickinson's Untitled poem is given form. This installation consists of two adjacent compartments, a mirrored compartment and a black compartment. Through an opening between the two, a small chamber floats in the mirrored compartment. The walls of this chamber consist of varying layers of mesh, frail at some points and densely layered in others. The chamber can only be seen through slots cut in the sides of the black compartment. A cinematic composition that responds to the rhythm of the poem is projected into the mirrored compartment. A grass

Fig int.4: Emily's Storm Box
 Fig int.5 (opposite): Emily's Storm Box Axonometric





field bends in the wind, lightning flickers in the distance until, with a sudden crack, a shadowy figure moves, startled as the powerful storm rages. The imagery reverberates inside of the mirrored compartment only to be caught by the mesh layers of the chamber.

I called my installations ‘Semblances of the Uncanny’. They had an eerie quality. I liked to think of them as modern apparatuses akin to 17th century optical devices, like the magic lantern or the camera obscura, machines that were often associated with occult practices. I approached them as though I was creating the illusion of a window into another dimension.

6 Emily Dickinson, *The Complete Poems of Emily Dickinson*. (Boston: Little Brown, 1967).

Fig int.6: The Storm Rages

Untitled

There came a wind like a bugle –

It quivered through the grass

And a green chill upon the heat

So ominous did pass

We barred the windows and the doors

As from an emerald ghost-

The dooms electric moccasin

That very instant passed

On a strange mob of panting trees

And fences fled away

And rivers where the houses ran

The living looked that day

The bell within the steeple wild

The flying tidings told

How much can come and much can go,

And yet abide the world!?

Emily Dickinson

The Complete Poems of Emily Dickinson





Fig 3.30: Process | Alley Shoot
 Fig 3.31 (opposite): Notebook | Storyboard 4





Fig 3.32 (top): Still 33 | Shot 5D, Distressed in Alley
 Fig 3.33 (bottom): Still 34 | Shot 5A, Distressed in Alley
 Fig 3.34 (opposite): Notebook | Shot Collages 11, *What shall I do?*

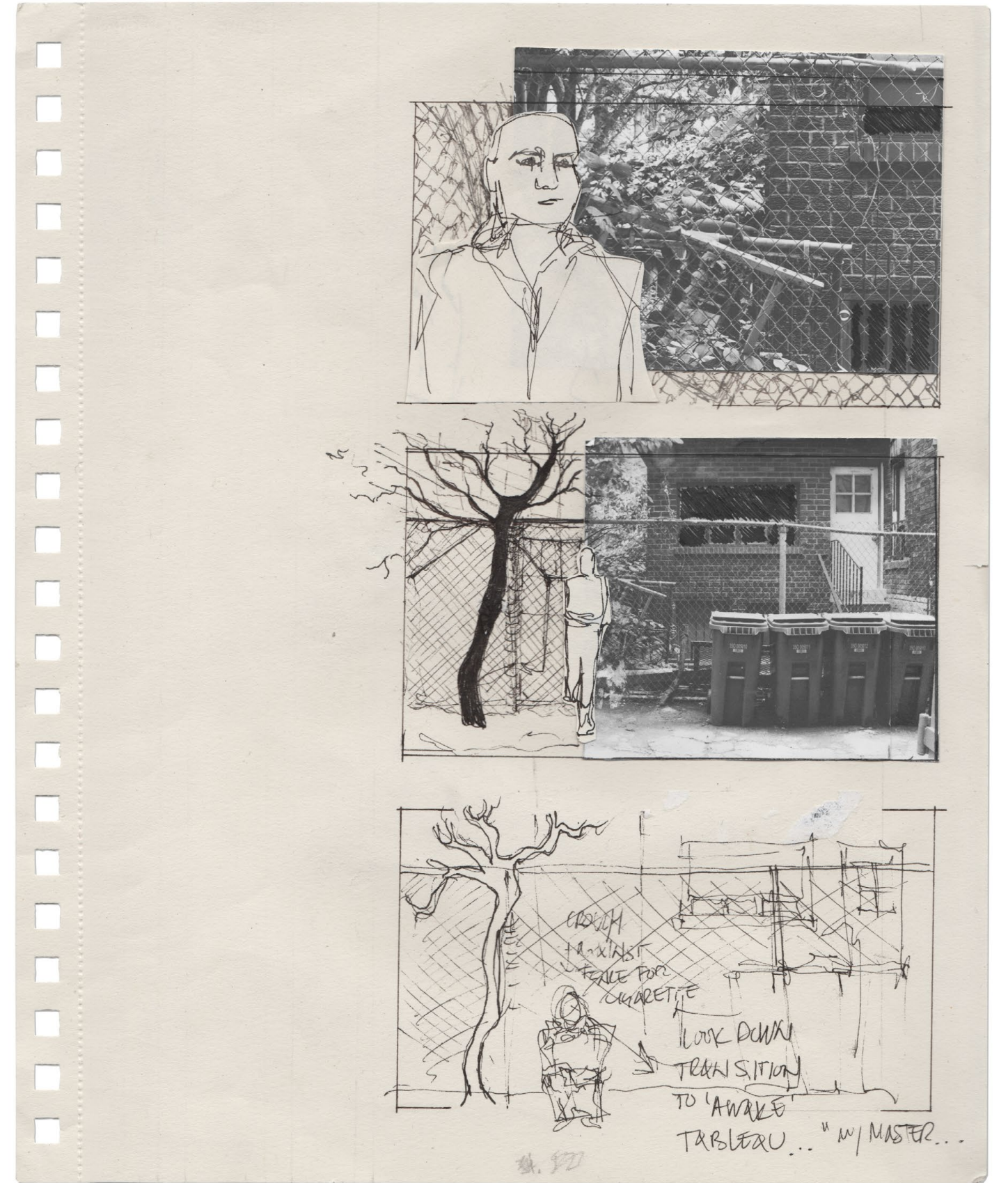




Fig 3.35: Still 35 | Shot 5G, Ariel Crouches
 Fig 3.36 (opposite): Notebook | Shooting Script, Page 10

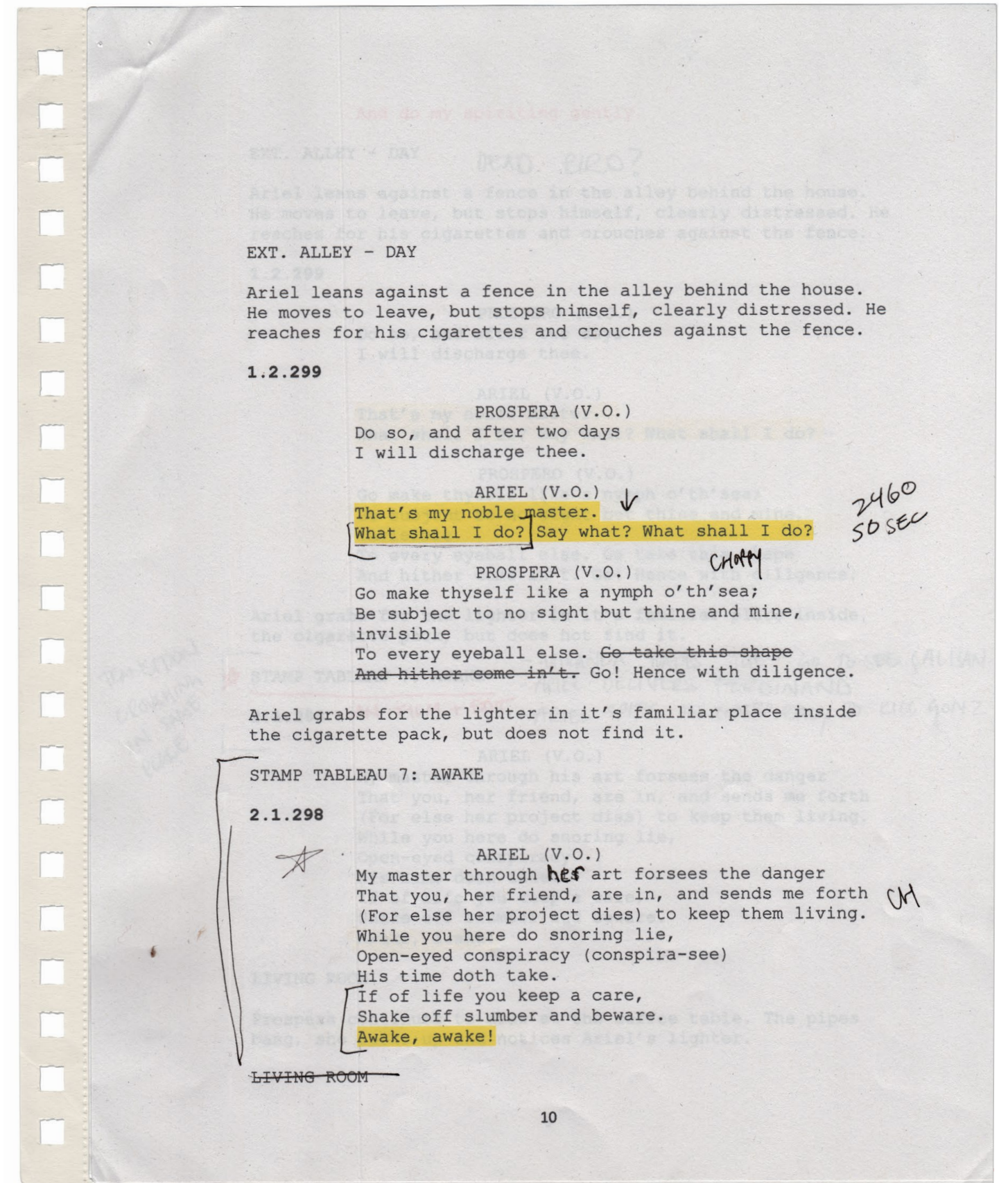




Fig 3.37: Stamp Collage | *Awake*

Fig 3.38 (opposite): Notebook | Stamp Compilation, *Awake*





Fig 3.39 (top): Still 36 | Shot 5E, Ariel Pulls out Cigarettes
 Fig 3.40 (bottom): Still 37 | Shot 5A, Ariel Pulls out Cigarettes
 Fig 3.41 (opposite): Notebook | Shooting Script, Page 11

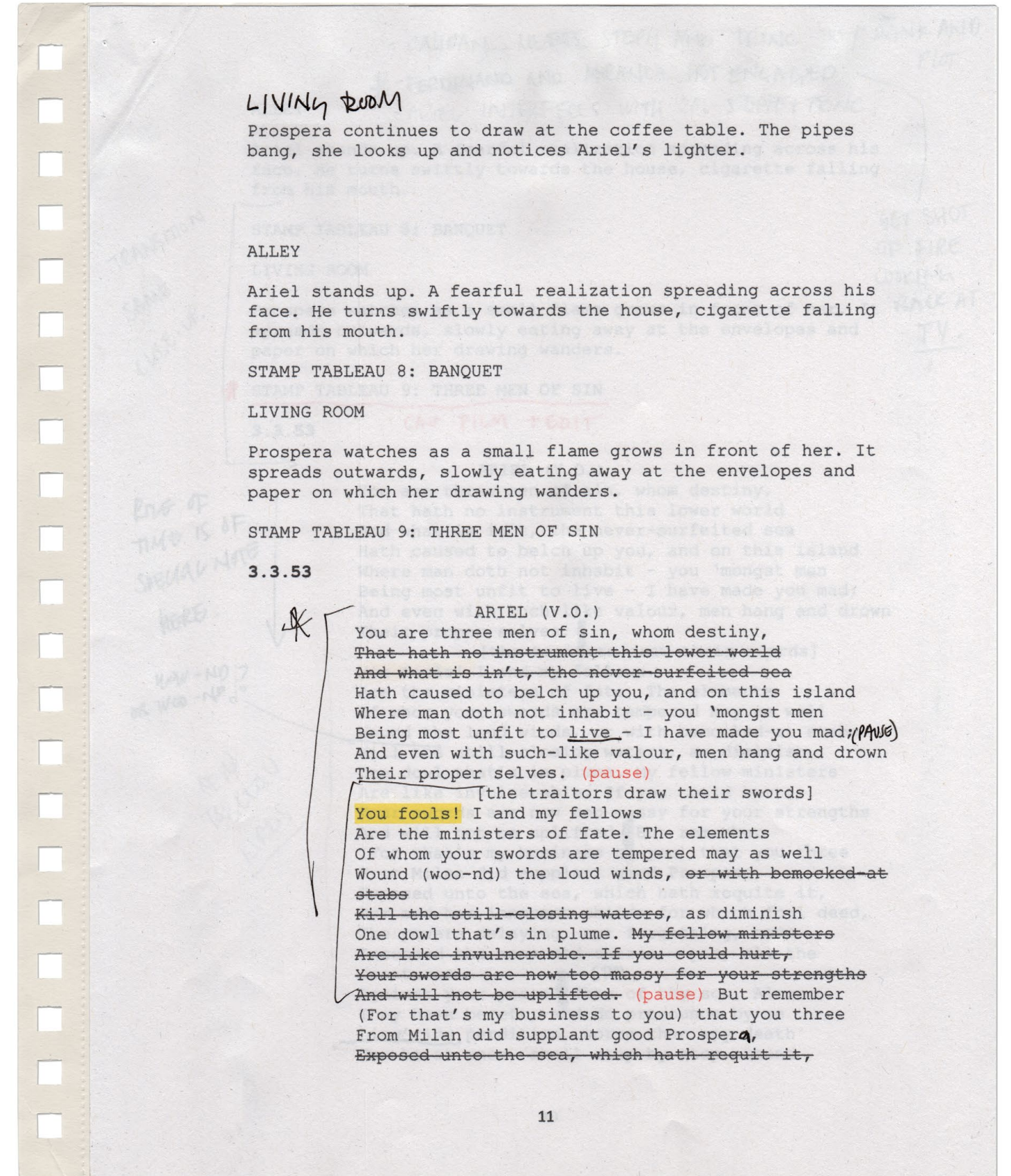




Fig 3.42 (top): Still 38 | Shot 2K, Prospera Continues to Draw
 Fig 3.43 (bottom): Still 39 | Shot 2M, Prospera Notices Lighter
 Fig 3.44 (opposite): Notebook | Kitchen/Bathroom/Alley Shot List

3. INT. PROSPERA'S KITCHEN - DAY - 4:3 ASPECT RATIO

- A. WIDE - GOOD SHOT OF KITCHEN - MIGHT NOT USE
- B. MEDIUM-CLOSE - INSIDE FRIDGE LOOKING OUT
- C. MEDIUM-WIDE - AT KITCHEN SINK - MAKE SURE FIGURE DOES NOT OVERLAP WITH REFLECTION
- D. MEDIUM-CLOSE - LOOKING DIRECTLY BACK AT ARIEL AS THOUGH FROM IN MIRROR
- E. ^{MED.} CLOSE - SINK - HANDS WASHING MUGS

4. INT. PROSPERA'S BATHROOM - DAY - 4:3 ASPECT RATIO

- A. MEDIUM - SHOT SHOULD INCLUDE ARIEL AND REFLECTION WITHOUT OVERLAP
- B. CLOSE - LOOKING DIRECTLY OUT AT ARIEL AS IF FROM INSIDE MIRROR.

5. EXT - BACK ALLEY - DAY

- A. WIDE - BACK OF HOUSE. FENCE. DUMPSTERS
- B. MEDIUM-CLOSE - UPPER BODY STANDING
- C. MEDIUM-CLOSE - UPPER BODY CROUCHING.
- D. CLOSE - FACE? EYES? MOUTH?
- E. CLOSE - HANDS W/ CIGARETTES (REPLICATE SHOT 1G)
- F. CLOSE - CIGARETTE LANDING ON GROUND?

UPDATE WITH NEW COMPOSITION



Fig 3.45: Stamp Collage | *Banquet*
 Fig 3.46 (opposite): Notebook | Stamp Compilation, *Banquet*





Fig 3.47 (top): Still 40 | Shot 5D, Fearful Realization
 Fig 3.48 (bottom): Still 41 | Shot 5F, Fearful Realization
 Fig 3.49 (opposite): Notebook | Storyboard 5

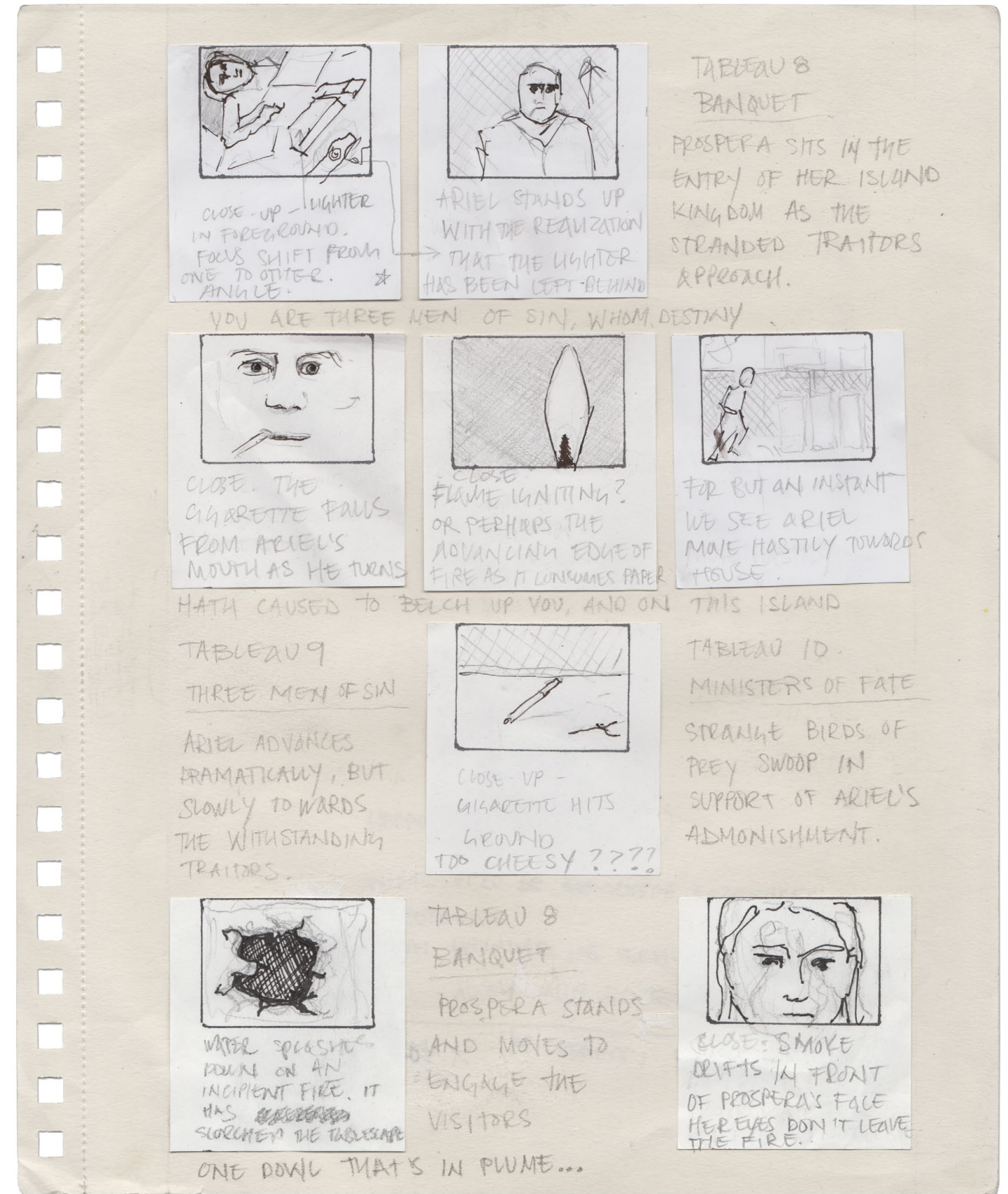




Fig 3.50: Stamp Collage | *Three Men of Sin*
Fig 3.51 (opposite): Notebook | Stamp Compilation, *Three Men of Sin*

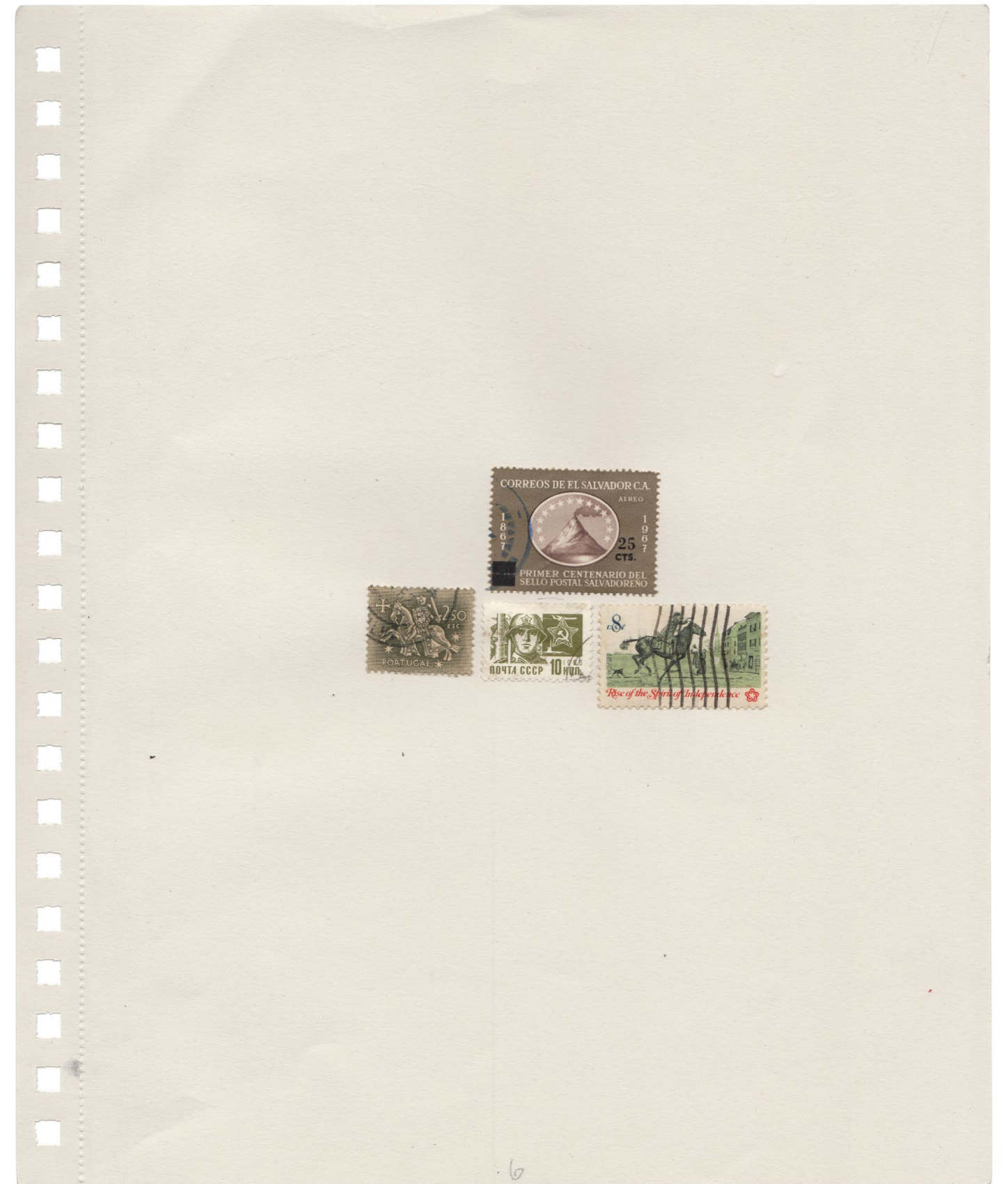
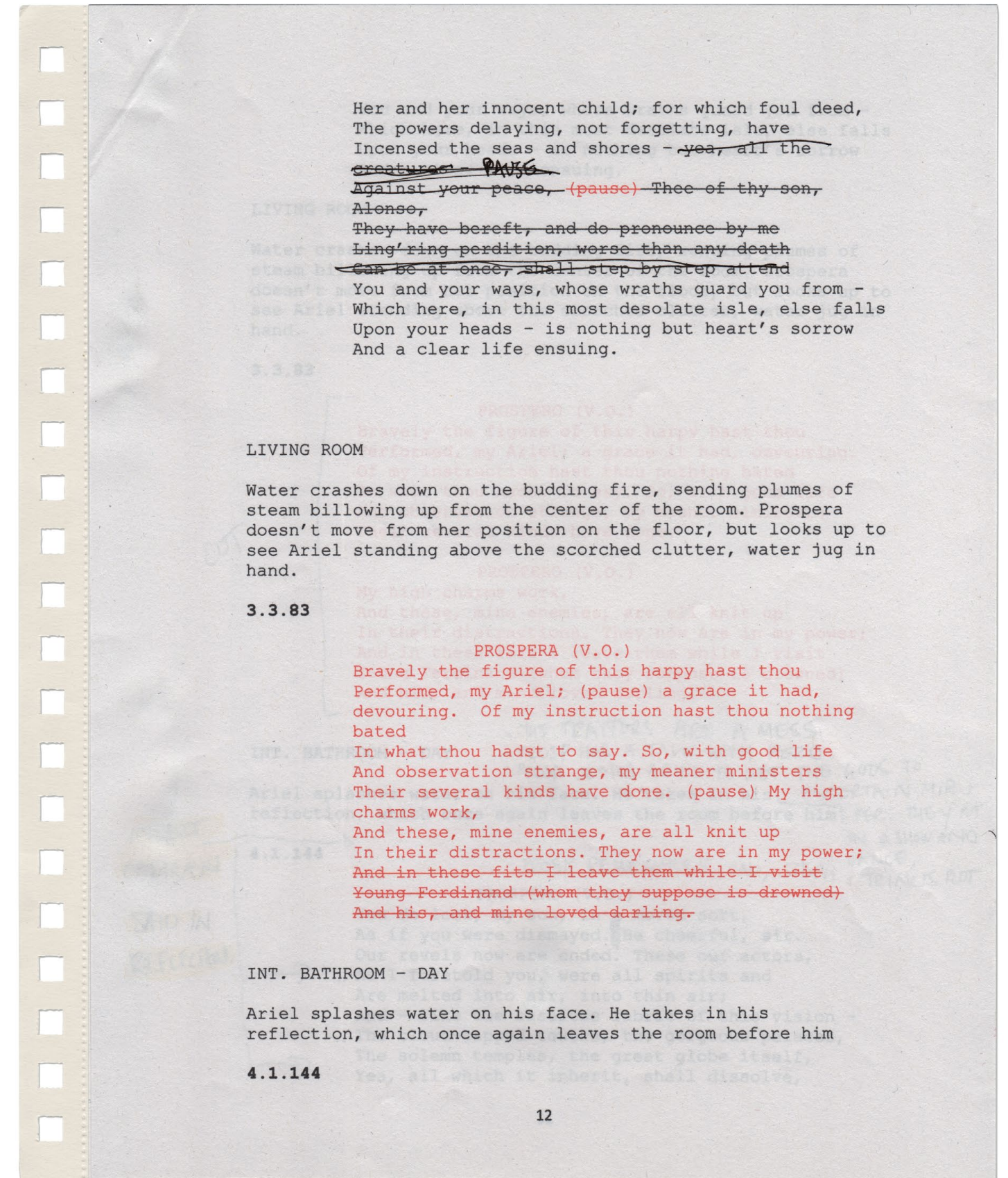




Fig 3.52: Still 42 | Shot 2N, A Small Flame Grows
 Fig 3.53 (opposite): Notebook | Shooting Script, Page 12





ACT IV

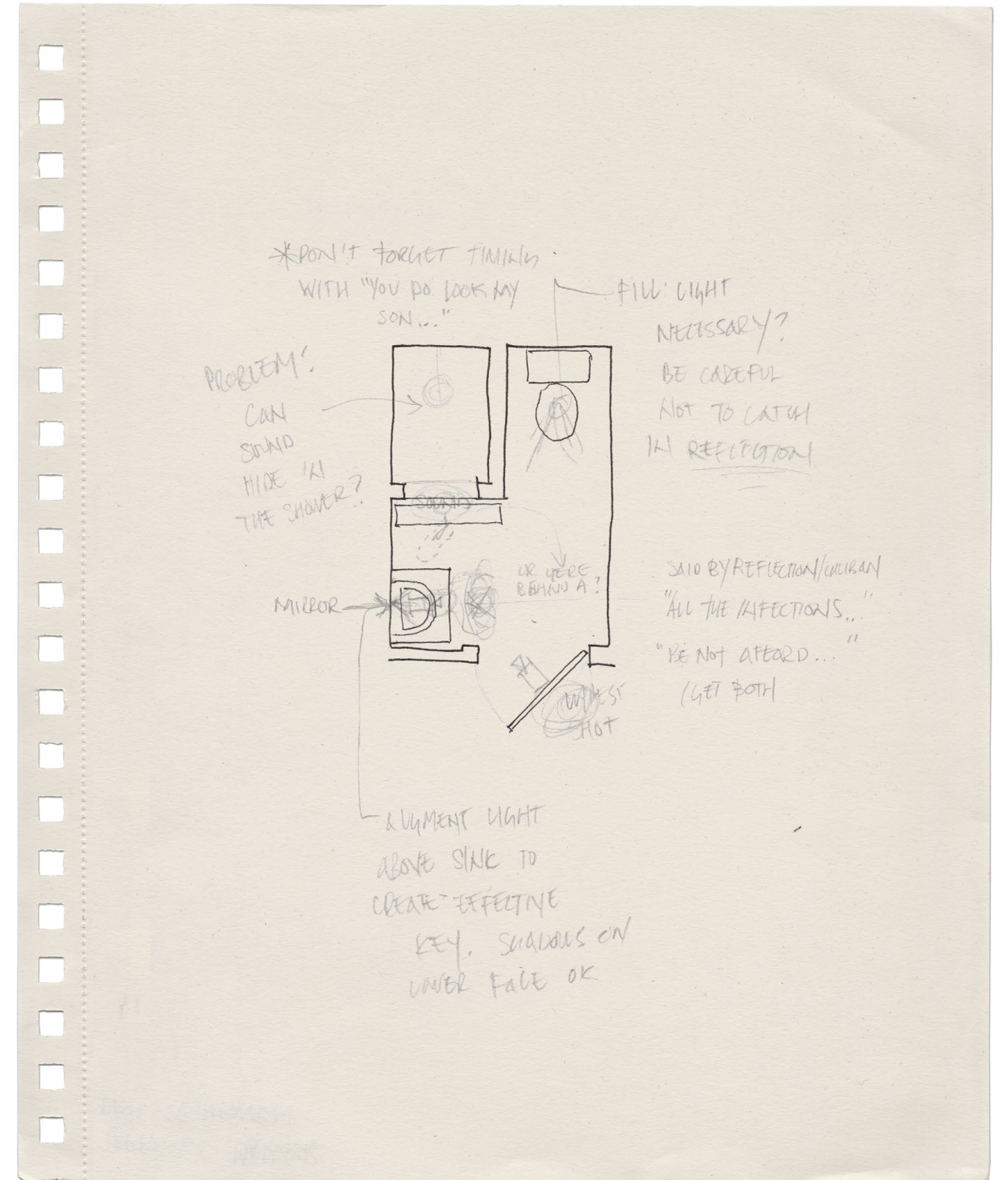


This brings me to the 'ghost box'. In the making of this film I studied outmoded special effects – tricks that were used before the digital revolution, using mirrors, miniatures and film masking. This research led me to 'Pepper's Ghost'. Since the 16th century this technique has been used in theatre productions, magic tricks and haunted amusement park rides. Essentially, a piece of glass or clear plastic reflects a figure or object in a hidden space, creating the illusion of a ghost in another visible space. In developing the concept for this film, I built a ghost box, where I applied this technique. Although my construction is somewhat different, an installation called *Corpus Sed Non Caro* by Patrick Eakin Young⁸, a London based artist, gave me

⁸ Jim Neilson, "Mixtape Opera: Interview with Patrick Eakin Young," *Future Art Now*, <http://www.futureartnow.org/fan/?p=315>

Fig 4.2: Process | Bathroom Shoot

Fig 4.3 (opposite): Notebook | Bathroom Set Plan

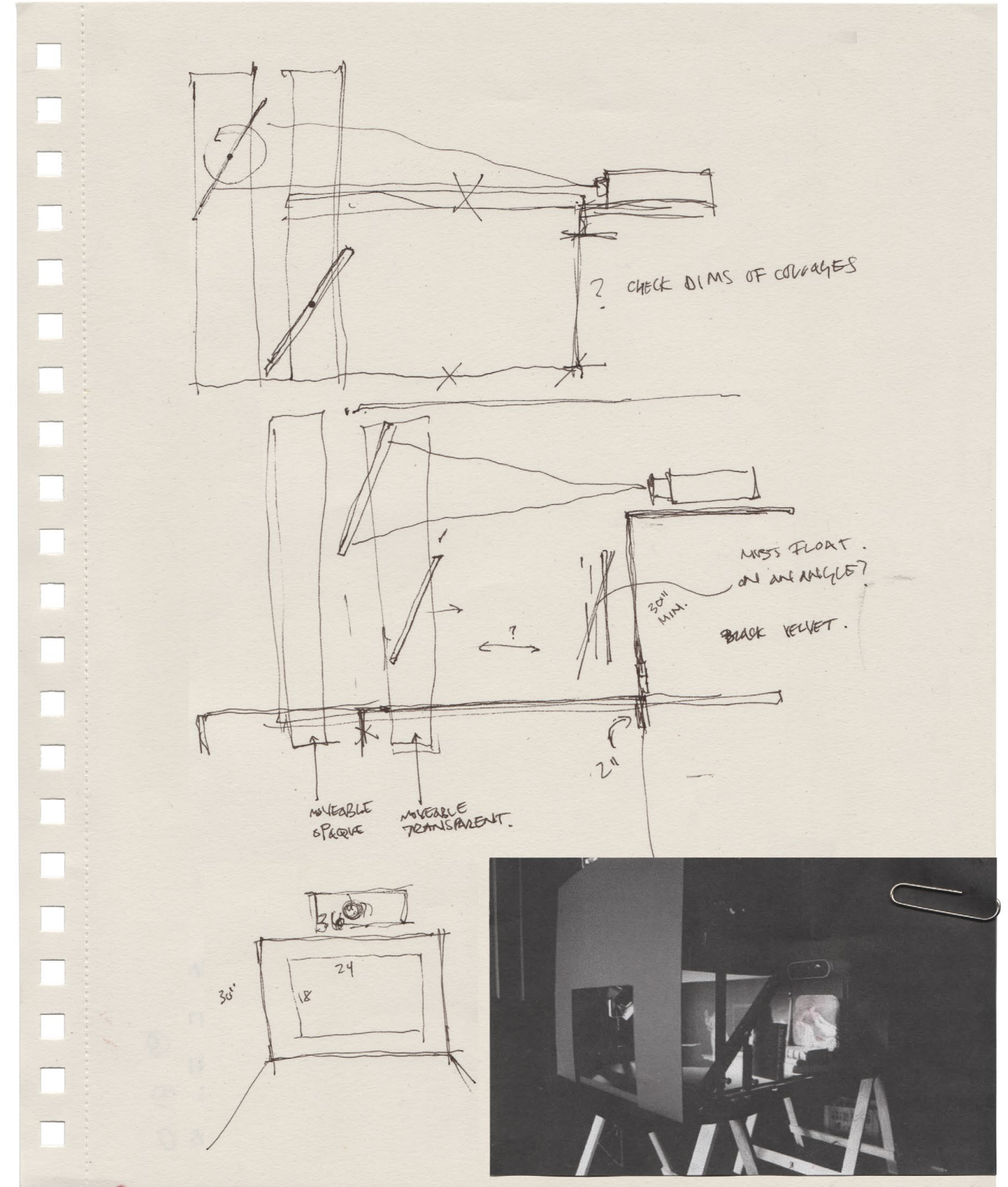




the idea. The projection of a figure is reflected by a piece of plexiglass in the box. The figure had previously been filmed in front of a large black background, wearing white clothing. I would adjust the lighting until the actor was well lit, but the background disappeared as much as possible. In testing, I constructed various dioramas using both images and objects behind the plexiglass in the box. Viewed from the correct position, the figure appears to navigate these miniature worlds. After some manipulation, I would then re-film the figure through the apparatus.

It just made sense to me that the means of the film's making were derived from the narrative. The notebook which I've laid

Fig 4.4: Process | Ghost Box Test, *A Brave Vessel*
 Fig 4.5 (opposite): Notebook | Ghost Box



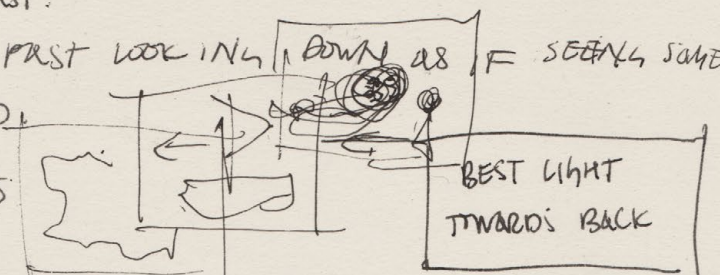


out for you here, a sorcerer's spell book and the ghost box, a tool for invocation. The film and its making were to be interwoven in an antiquated collage. This was an exciting idea. The trouble is time and money and the efficacy of modern technology. In testing I am finding that as much as I try, the ghost box is not as effective as digital editing. I am struggling to determine whether it should still be used. In person the ghost box is quite enigmatic, but as a tool to generate images it's not quite standing up. If the apparatus itself is not visible in the film and the digitally generated images are more effective, why would I use it? Am I taking from the integrity of the endeavour if I don't? I didn't film on physical emulsion film. As much as I would have liked to, it was simply unrealistic and even if I had,

Fig 4.6: Process | Tableau Set
 Fig 4.7 (opposite): Notebook | Tableau Blocking 1

SHIP BLOW - RE DO * BE CAREFUL ABOUT LIGHT AS SITTING DOWN.

- ENTER WITH GROCERIES, SIT DOWN, SMOKE A CIGARETTE - STAY
- " " - GET UP AND WALK STRAIGHT PAST.
- GET UP AND WALK PAST LOOKING DOWN AS IF SEEING SOMETHING ON THE SIDE OF THE ROAD.




- REPEAT WITHOUT GROCERIES
- * TRY TO SHIFT CENTER.

UNDER THE SEA - RE DO ✓

- ~~RE DO~~ WITH GROCERY BAGS.
- RE DO WITHOUT GROCERY BAGS - MAKE SURE IN FOCUS ★

* SWIMMERS ★

- RE-DO LYING ON WHALE - MAKE SURE LIGHT IS ON FACE
- RE-DO SITTING WITH COFFEE CUP - MAKE SURE IN FULL LIGHT
- RE-DO SITTING WITHOUT COFFEE CUP (LEAN TO LOOK AT SWIMMERS) MAKE SURE LIGHT IS ON FACE
- RE-DO RIDING - MAKE SURE NO SHADOWS ON FACE
- BOAT IS FINE BUT WAVE COULD MAYBE BE BETTER

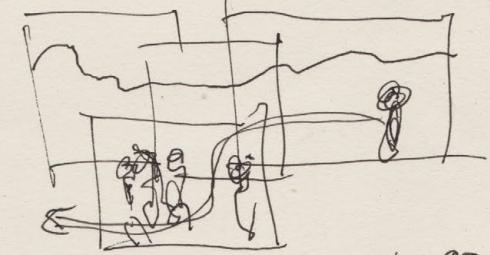


INTO THE ISLAND ✓

- RE DO WALK ACROSS - WALK, PAUSE IN MIDDLE WHILE LOOKING BACK, BUT KEEP MOVING PAUSE AGAIN TO LOOK AT ALL OF THEM THEN LEAVE STAY RIGHT.
- DO AGAIN WITH SHIFTED CENTER

SYCORAX ★

- SHORTENED VERSION?



BECOME FULL SCALE OF SOLDIERS.



I would have had the film digitized for editing. Maybe I must make the same decision again and shouldn't agonize over it. Rather than an absolute layering of old world methodologies, perhaps the consistency lies in the tension between old and new. It's there between the black and white images and my digital camera, between the ghost box and my editing software, between a Victorian row house and the surrounding condo towers. It's even here between the pages of my somewhat shabby sketchbook and the clean white of this laser-printed, perfect bound book. I have a feeling it will come up at my defence. Regardless of whether or not I use the ghost box it is very much part of this film's making.

Fig 4.8: Process | Tableau Shoot, *A Brave Vessel*
 Fig 4.9 (opposite): Notebook | Storyboard 6

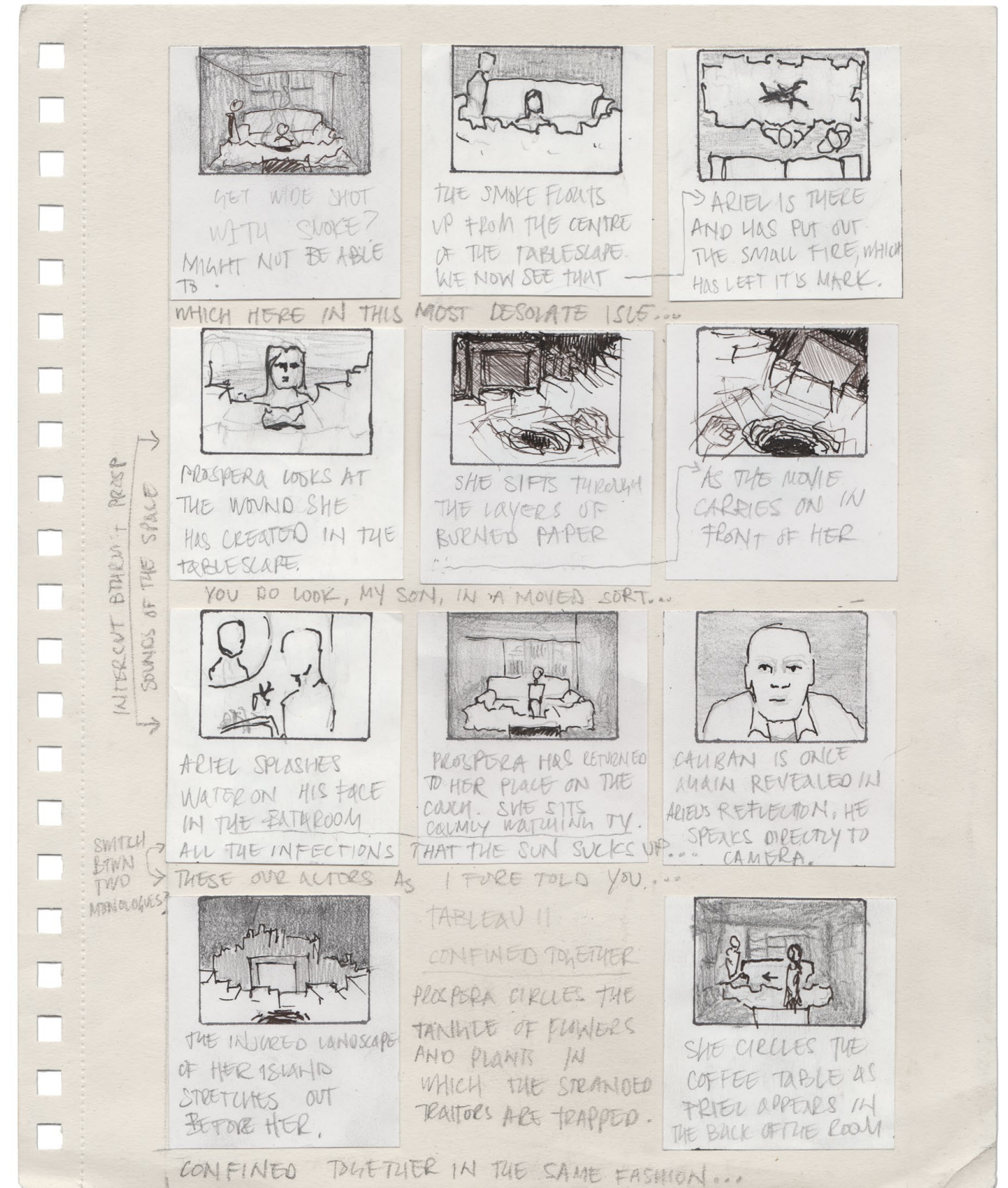




Fig 4.10 (top): Still 44 | Shot 4A, Ariel at Sink
 Fig 4.11 (bottom): Still 45 | Shot 4B, Ariel at Sink
 Fig 4.12 (opposite): Notebook | Shooting Script, Page 13

INT. LIVING ROOM
 The T.V. goes
 INT. SUBWAY
 Ariel sits

PROSPERA (V.O.)
 You do look, my son, in a moved sort,
 As if you were dismayed. (pause) Be cheerful, sir.
 Our revels now are ended. (pause) These our
 actors,
 As I foretold you, were all spirits and
 Are melted into air, into thin air;
 And - like the baseless fabric of this vision -
 The cloud-capped towers, the gorgeous palaces,
 The solemn temples, the great globe itself,
 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. (pause) Sir, I am vexed;
 Bear with my weakness; my old brain is troubled.
 Be not disturbed with my infirmity.
 If you be pleased, retire into my cell
 And there repose. A turn or two I'll walk
 To still my beating mind.

2.2.1
 Ariel walks back up the street towards Prospero's house. The
 has cleared with the onset of the evening.

CALIBAN (V.O. + reflection)
 All the infections that the sun sucks up
 From bogs, fens, flats, on Prosper fall
 and make her
 By inchmeal a disease! (pause) Her spirits hear me
 And yet I needs must curse. But they'll nor pinch,
 Fright me with urchin-shows, pitch me I th'mire,
 Nor lead me like a firebrand in the dark
 Out of my way, unless he bid'em. But
 For every trifle are they set upon me,
 Sometime like apes that mow and chatter at me,
 And after bite me, then like hedgehogs which
 Lie tumbling in my barefoot way and mount
 Their pricks at my footfall. Sometime am I
 All wound (wow-nd) with adders who with cloven
 tongues
 Do hiss me into madness.

3.2.135
 CALIBAN (V.O. + reflection?)
 Be not afeard. The isle is full of noises,
 Sounds, and sweet airs that give delight and hurt
 not.
 Sometimes a thousand twangling instruments

13

Handwritten notes: 12308, 12309, TAB 013, KEEPS GOING UP AT ENDS OF SENTENCES.



Fig 4.13 (top): Still 46 | Shot 2S, Scorched Paper
 Fig 4.14 (bottom): Still 47 | Shot 2P, Scorched Paper
 Fig 4.15 (opposite): Notebook | Shooting Script, Page 14

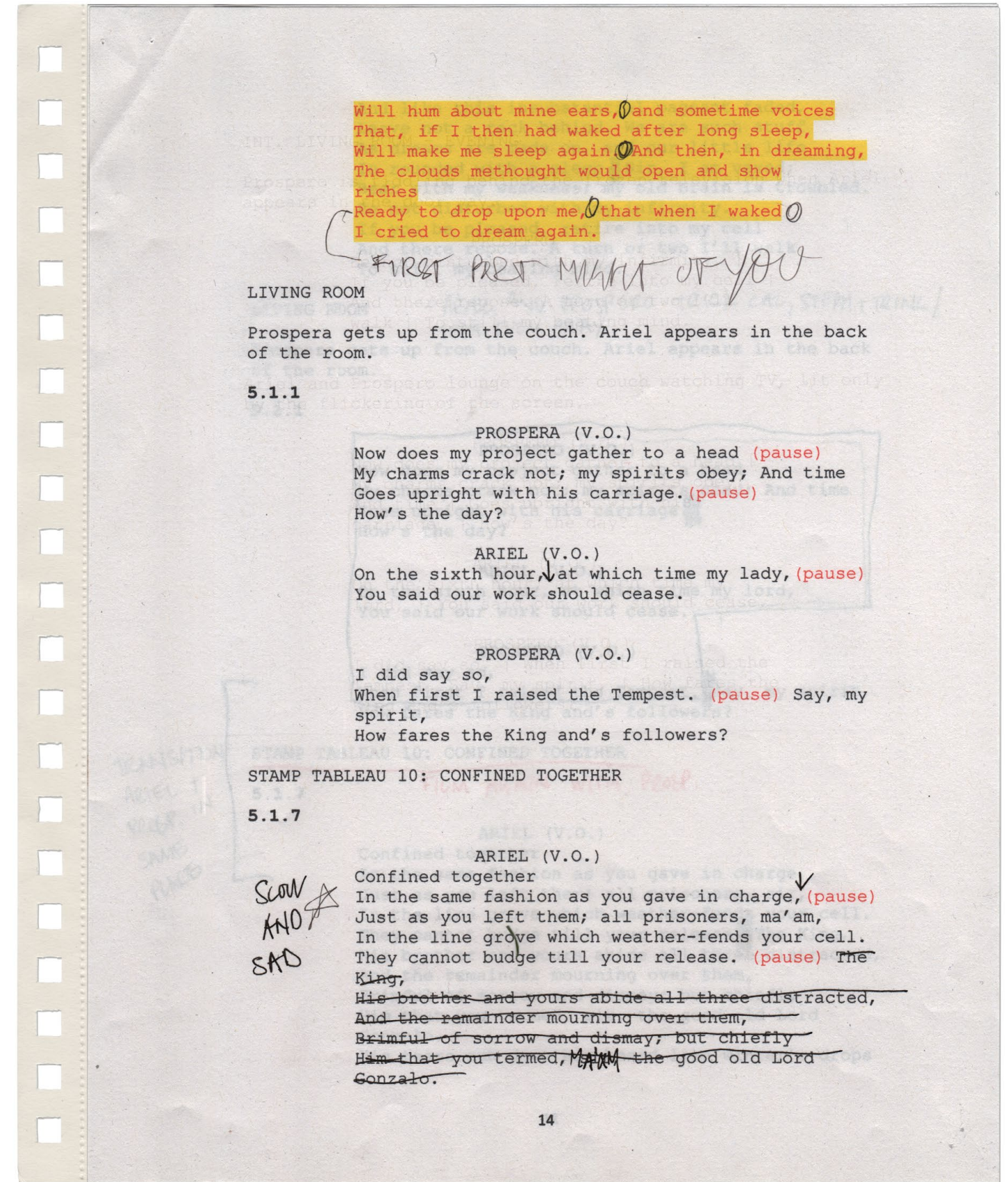




Fig 4.16: Stamp Collage | *Confined Together*

Fig 4.17 (opposite): Notebook | Stamp Compilation, *Confined Together*



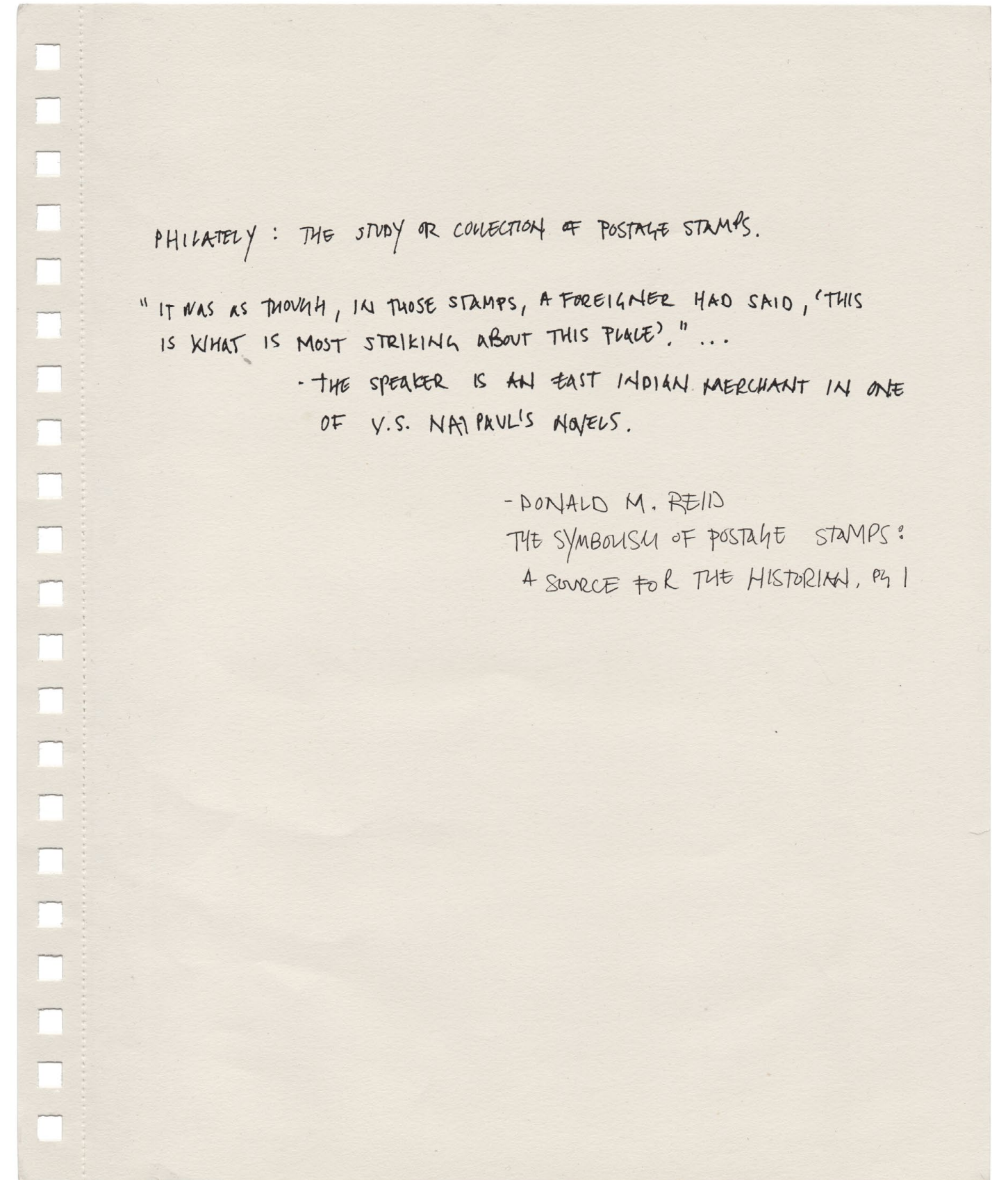


ACT X



When I was in grade four a local retiree and stamp collector visited our school. He introduced his stamp collection to our class and formed a small stamp club which rapidly dwindled, as you might expect of eight year olds. For some reason, I kept up the habit. My grandparents would send me the stamps from their correspondence. Eventually their neighbours and friends began sending along stamps as well. Their generation still wrote letters and postcards. They kept in touch in a way that has been lost in the face of today's appetite for immediacy. I still get letters from my grandmother, though she also calls me on the phone to tell me she prays every day that I finish my thesis.

Fig 5.2: Process | Stamp Sorting
Fig 5.3 (opposite): Notebook | Stamp Notes




I collected a surplus of stamps from Switzerland. My grandparents on my mother's side keep in touch with a friend who lives in the Swiss Alps, Chris, an artist who met my grandfather when they both worked as lithographers, before the occupation was digitized. I hadn't thought about him in a long time. I forgot about my stamp collection. At some point between committing to *The Tempest* and choosing 'The Loft' (I'll get to that later), my parents ended their marriage of over 30 years. My childhood belongings arrived unceremoniously at my apartment in a pile. The stamp collection, in decent condition despite some water damage, was among them.

Looking through the stamps there was a strange dichotomy to the resulting sentiment. The collection implies a worldliness. It creates a picture of a cultured traveler, someone who has seen the world and made many friends on their adventures. Maybe it's Chris, from the Alps. The idyllic imagery of faraway places is perhaps too romantic. It suggests that this traveler has seen places that do not even exist on this earth. Next to this fantasy is the actual origin of the collection. Once again we're back in that farmhouse, but with envelopes full of stamps sent by my grandparents. Maybe finding the collection was serendipitous. Maybe I'm a lunatic who saw something in it that no one else would have seen. I'm not sure it matters.


Fig 5.4 (opposite): Notebook | Tableau Blocking 2

SYCORAX X



CONFINED TOGETHER

WALK IN A CIRCLE



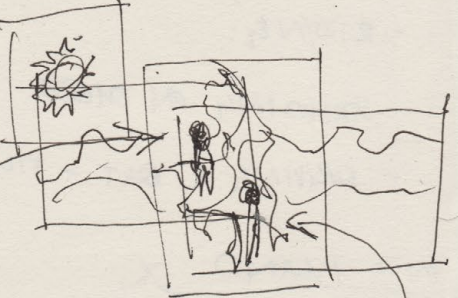
STAND A WHILE
OR WALK AWAY

TREE

- STAND STIFF AGAINST TRUNK - LOOKING AROUND + LOOKING DOWN.
↳ GETS DOWN SOME WAY?
- SITS, AS IF ON BRANCH, LOOKING AROUND.

OPTIONS

- COME IN FROM TOP ~~RIGHT~~ ^{LEFT}, STAND STARING FORWARD RIGHT
- SHAKE HEAD NO
- SHAKE HEAD I DO NOT SIR
- SIR IN ALGIBERS
- AY SIR.
- TURN AND LEAVE
- REPEAT HOLDING COFFEE CUPS!
- PRETEND TO CLIMB?
- CLIMB THEN LOOK DOWN
- * UNSEEN GLOUSEP



READ TEXT, GET TIMING RIGHT!



The filming took place in the residence of a few friends, friends who went to architecture school and therefore understand, friends I may owe favours for life. Their place is known colloquially as 'The Loft'. It is located in a converted factory building near King and Bathurst in Toronto, and surrounded by condo construction sites. Its open floor plan, high ceilings and raw quality makes the space very adaptable. It lends itself to a range of activities; parties and potlucks, art installations, musical concerts, creative experiments and constructions. Somehow, in between all of that I shot this film. Over the years 'The Loft' has accumulated various treasures – books, mirrors, mannequin limbs, chandeliers – a charming assortment

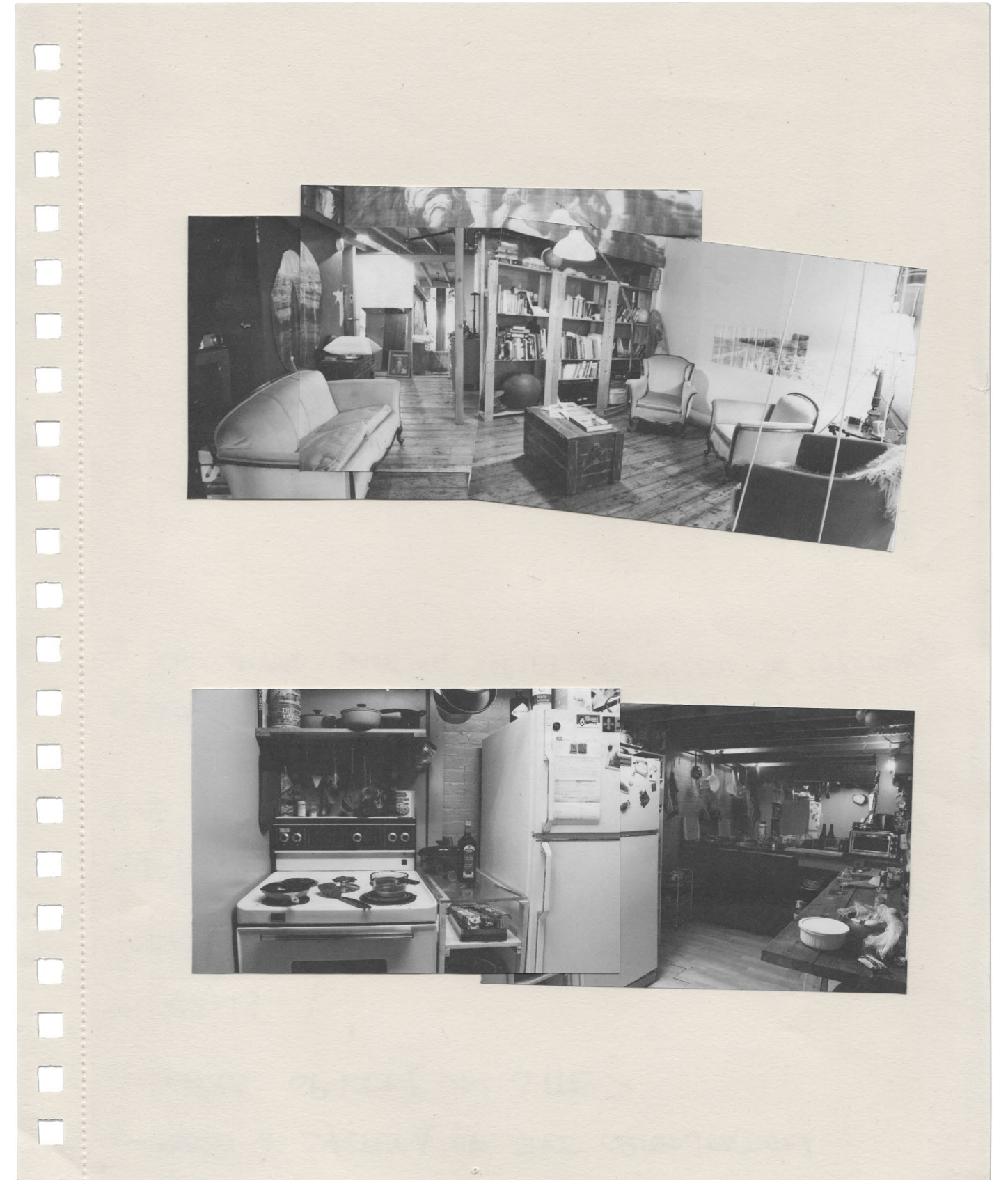
Fig 5.5: Process | Living Room Set 4
Fig 5.6 (opposite): Notebook | Loft Panoramas 1



pulled from dumpsters or left behind by these events and the undertakings of the occupants. A plaster casting of my friend Azzo's face tricked me more than once into thinking for an instance that he slept peacefully on top of a bookshelf.

The noises of 'The Loft' are inescapable. The construction outside barely competes. When the heat comes on, the pipes and radiators wheeze and bang with startling volume. Newcomers look around for the source of the noise, expecting a crazy person with a hammer. During the day, you can hear music and conversation from the neighbouring businesses. As afternoon becomes evening, tenants replace workers, TV's join in the discord, and the thump of the bass from the club next door vibrates in your chest. The wee hours of the morning do not afford any peace, as the ramblings of a disturbed mind travels through the floor from upstairs. Due to, and in spite of this character, I chose 'The Loft'. The sound recordist, actors, and I all wonder what I was thinking.

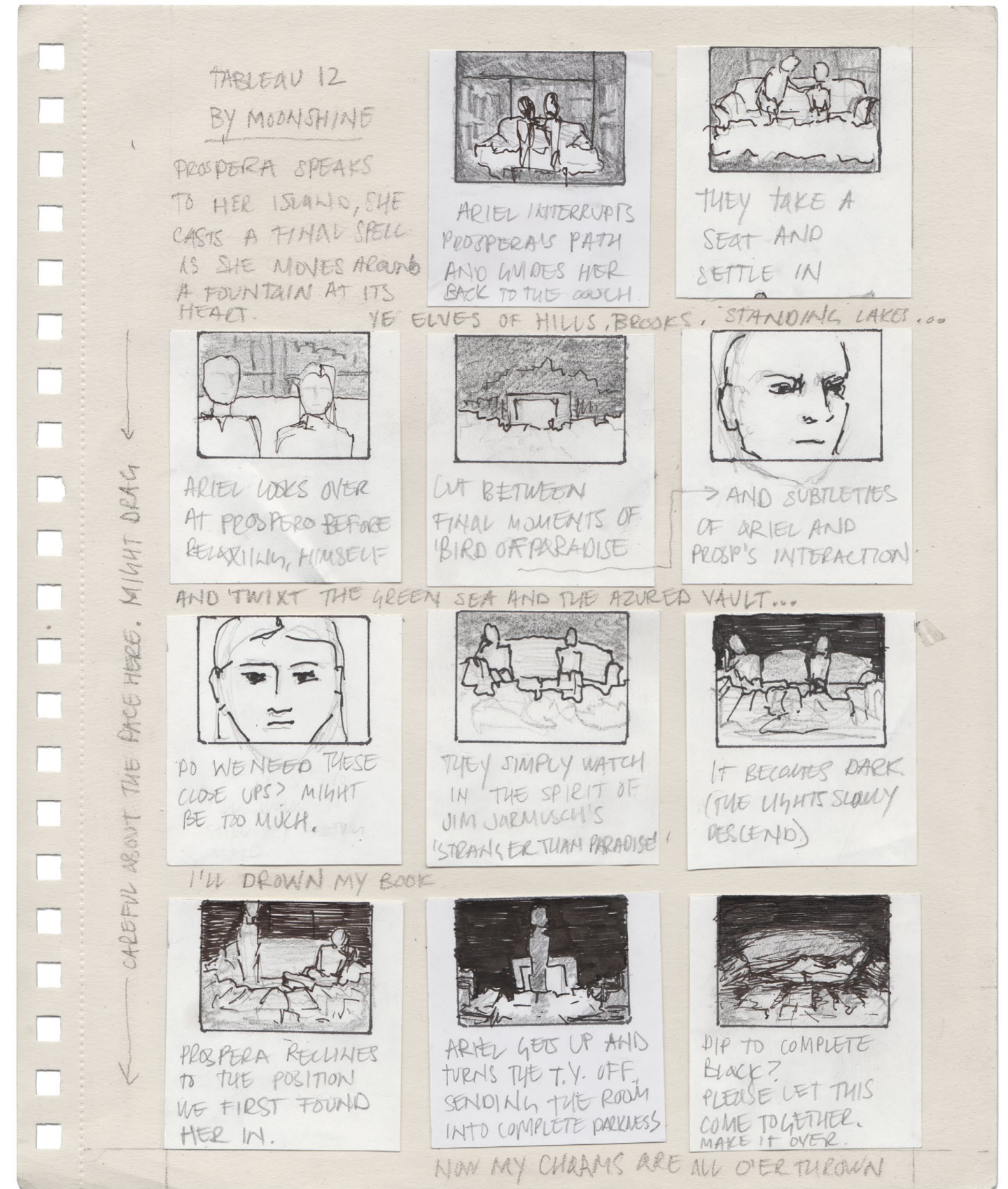
Fig 5.7 (opposite): Loft Panoramas 2





In the weeks before starting filming, as I looked down from the highest peak, I was at school to see a friend defend his intimidatingly brilliant thesis. A cluster of students remained while the committee withdrew to determine what level of brilliance should be proclaimed of my friend's brilliant thesis. We discussed the defence and generalities of the thesis process. Another graduate student, who shall remain nameless, mentioned that he had considered doing a project like mine, making a short film and all that it entailed. He decided, however that it would be too much work for "just another crummy student film". He meant this only to be self-depreciative and I shouldn't

Fig 5.8: Process | Development 2
 Fig 5.9 (opposite): Notebook | Storyboard 7





have given it another thought. On the outside I laughed and attempted to exude confidence as I waved a giant white flag and yelled 'retreat' on the inside. I wondered if that indeed is all I was doing.

Fig 5.10: Process | Living Room Set 5
 Fig 5.11 (opposite): Notebook | Storyboard 8

~~His tears run down his beard like winter's drops~~
~~From eaves of reeds. (pause) Your charm so strongly~~
 works'em
 That, if you now beheld them, your affections
 Would become tender.

Dost you PROSPERA (V.O.)
 Dost you think so, spirit?

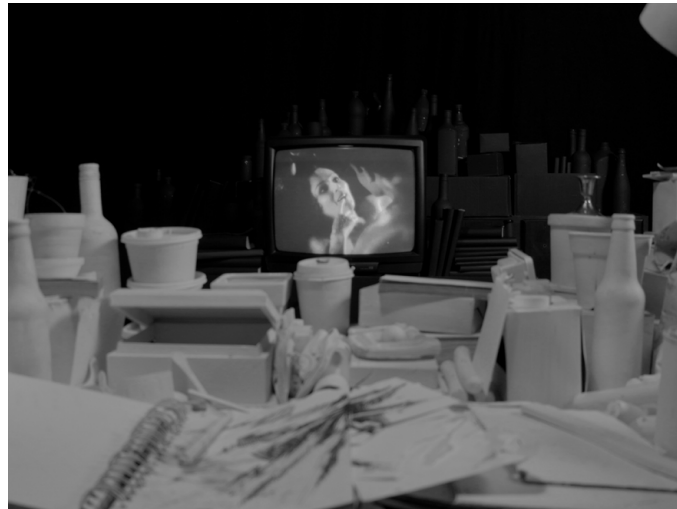
ARIEL (V.O.)
 Mine would, ma'am, were I human.

PROSPERA (V.O.)
 And mine shall. (pause)
 Hast thou, which art but air, a touch, a feeling
 Of their afflictions, and shall not myself
 (One of their kind) ~~that relish all as sharply,~~
~~Passion as they~~ be kindlier moved than thou art?
 (pause) Though with their high wrongs I am struck
 to th'quick,
 Do I take part. The rarer action is
 In virtue than in vengeance. They being Penitent,
 The sole drift of my purpose doth extend
 Not a frown further. (pause) Go release them,
 Ariel.
 My charms I'll break; their senses I'll restore;
 And they shall be themselves.

ARIEL (V.O.)
 I'll fetch them, ma'am.

STAMP TABLEAU 11: BY MOONSHINE
 5.1.33
 PROSPERA (V.O.)
 Ye elves of hills, brooks, standing lakes and
 groves,
 And ye that sands with printless foot
 Do chase the ebbing Neptune, and do fly him
 When he comes back; you demi-puppets that
 By moonshine do the green sour ringlets make,
 Is to make midnight-mushrooms, that rejoice
 To hear the solemn curfew; by whose aid -
 Weak masters though ye be - I have bedimmed
 The noontide sun, called forth the mutinous winds,
 And 'twixt the green sea and the azured vault
 Set roaring war; to the dread-rattling thunder
 Have I given fire and rifted Jove's stout oak

15



Stop looking over your own shoulder.

Donald McKay

I've still not addressed the sets. I have not given insight into the table-scape of muted clutter that Prospera seemingly lives around, or the television screen nested in a cluster of black objects. I could lay out my train of thought, and refer to Louise Nevelson's work. Ultimately though, my gut is to blame, and once again, life seems to be lost in the translation. Maybe I'll come back to it.

Fig 5.12: Process | Living Room Set 6
 Fig 5.13 (opposite): Notebook | Precedent, Louise Nevelson

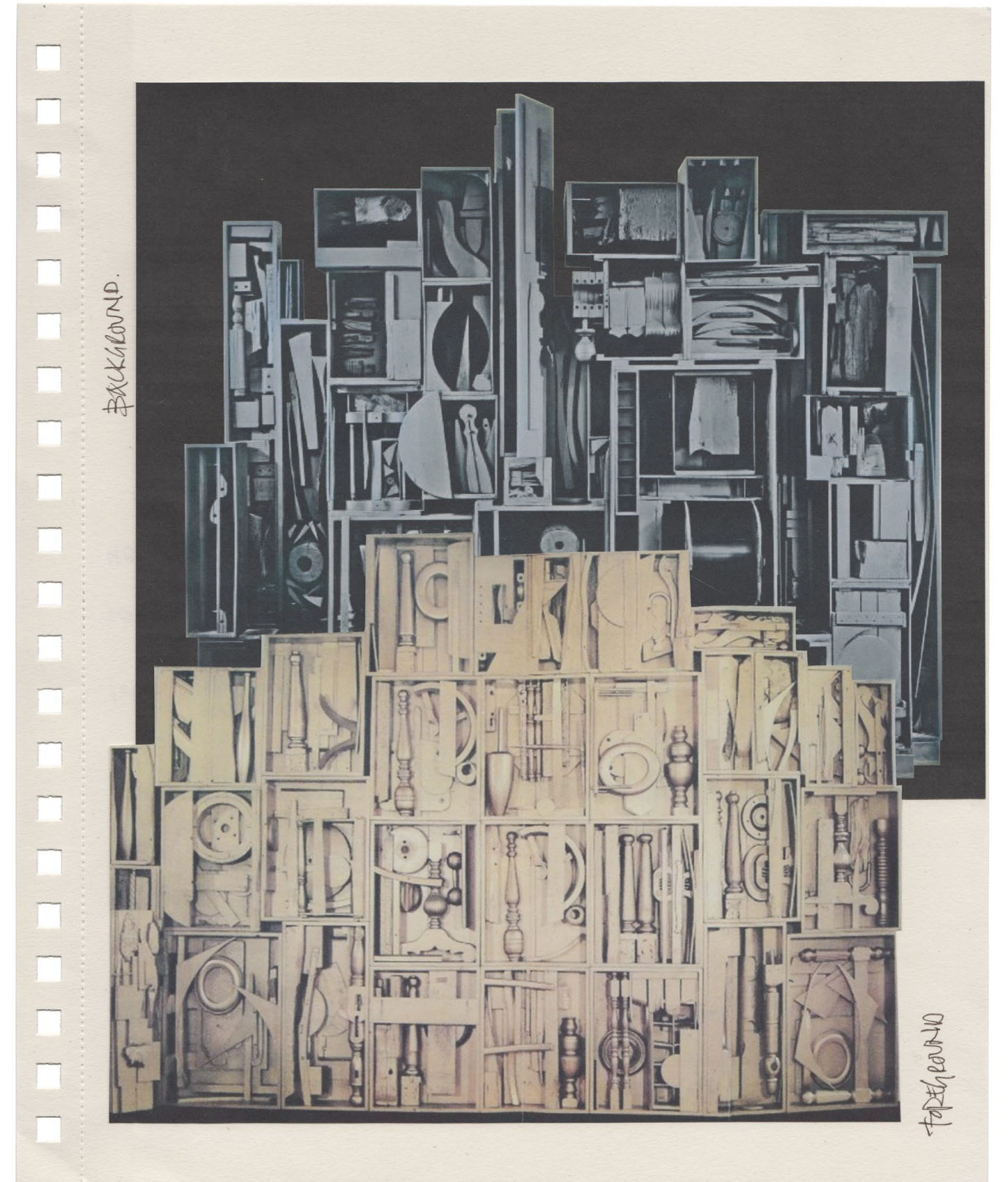




Fig 5.14: Still 48 | Shot 2T, Scorched Paper
Fig 5.15 (opposite): Notebook | Sketch, Scorched Paper





Fig 5.16 (top): Still 49 | Shot 2S, Prospera Watches TV After the Fire
 Fig 5.17 (bottom): Still 50 | Shot 2C, Prospera Walks
 Fig 5.18 (opposite): Notebook | Shooting Script, Page 16

With his own bolt: the strong-based promontory
 Have I made shake, and by the spurs plucked up
 The pine and cedar; graves at my command
 Have waked their sleepers, ope'd and let 'em forth
 By my so potent art. (pause) But this rough magic
 I here abjure; and when I have required
 Some heavenly music (which even now I do)
 To work mine end upon their senses that
 This airy charm is for, I'll break my staff,
~~and~~ it certain fathoms in the earth,
 And deeper than did ever plummet sound
 I'll drown my book.

INT. LIVING ROOM - DAY-EVENING

Ariel guides Prospera to the couch and joins her. They sit
 staring blankly at the TV in front of them.

PROSPERA (V.O.)
 A solemn air and the best comforter
 To an unsettled fancy cure thy brains,
 Now useless, boiled within thy skull. (pause)-
 There stand,
 For you are spell-stopped. -

5.1.301
 As darkness descends on the room, Prospera slowly reclines.

PROSPERA (V.O.)
 Sir, I invite your highness and your train
 To my poor cell, where you shall take your rest
 For this one night, which (part of it) I'll waste
 With such discourse as, I not doubt, shall make it
 Go quick away - the story of my life,
 And the particular accidents gone by
 Since I came to this isle - and in the morn
 I'll bring you to your ship, and so to Naples,
 (pause) ~~Where I have hope to see the nuptial~~
~~Of these our dear beloved solemnized,~~
 And thence retire me to my Milan, where
 Every third thought shall be my grave. (pause)

5.1.317
 I'll promise you calm seas, auspicious gales
 And sail so expeditious that shall catch
 Your royal fleet far off.

5.1.317

16



Fig 5.19: Stamp Collage | *By Moonshine*
 Fig 5.20 (opposite): Notebook | Stamp Compilation, *By Moonshine*





What about the actual making of this movie, the physical 'doing'? What about the grunt work, the sweat and the tears and the worry? You should know about this. On the third day of shooting I held everything up. I made everyone wait while I

Fig 5.21: Process | Living Room Shoot
 Fig 5.22 (opposite): Notebook | Pre-Shoot List

MARGARET DON'T PANIC. DO NOT FORGET CAM. BATT

- SHOWER / GET READY
- PRINT SCRIPT
- GET ^{FINAL} ESTABLISHING SHOTS
- GET A COFFEE AND THINK IT ALL THROUGH. HOW CAN YOU REPLACE THE WORK?
- GO SHOPPING
- [FOCUS ON BACKGROUND BOOK SHELF.
- DO SOMETHING ABOUT HANGING ^{PAMN} CHAIR.
- PACK UP WHITE STUFF
- CAB TO LEFT
- COVER BOTTOM OF IMAGE / OTHER WALL
- ~~PLEASE~~ - GET TWINE?
- FIX CORNER
- ~~FIN~~ FINALIZE WHITE STUFF SIZE
- GLUE EDGE?
- UNPACK WHITE STUFF AND GLUE
- HANG PLATFORM ~~FL~~
- MAKE SIDE CUPBOARDS
- POSITION TV
- ADD BOXES
- ADD STUFF.
 - DIMMER
 - TREBLE LIGHTS
 - LIGHT BULBS
 - ARIEL'S GLO.
 - TWINE
 - GLUE
 - DUCT TAPE
 - PAPER TAPE
 - FOLLY
- TEST LIGHTING WITH BLACK
- HOOKS
- EXTENSION CORDS
- BATTERIES FOR SOUND

went to three different drug stores in search of a beard trimmer. I'm not sure I've ever been so stressed as I was during the filming of this movie. "Day one is the point of no return," but each day after is no easier. When you are working on borrowed time, in borrowed space, you need both flexibility and patience. When actors are unpaid, and when everything must be done between the hours of 9 and 6 while your friends, who live in the film set, are at work, you question your sanity. On most film sets, even student film sets, there is someone called a continuity supervisor. This person makes sure that objects do not move around in each scene between shots. They make sure an actor's facial hair is consistent and that a large white van is not suddenly parked in the worst place possible. There would also be a director of photography, a lighting technician and an assistant director, to name a few, but I really could have used a continuity supervisor. I did work with a sound recordist named Amanda. Amanda was amazing, a lighthouse in an insecure storm. She and the actress who played Prospera joked that my name would be the only one in the credits at the end of which the film would be dedicated to my memory: making it will have killed me.

9 Herzog and Cronin. *A Guide for the Perplexed*, 231.

Fig 5.23 (opposite): Notebook | Living Room Blocking 3

H/I IN TABLE TOWARDS TV.

~~★ - PROSPERA GETS UP AND ARIEL APPEARS IN BACK OF ROOM~~
~~★ - PROSPERA MOVES FROM COUCH TO FLOOR~~
~~★ - PROSPERA CIRCLES TABLE; ARIEL ENTERS, THEY SIT.~~
~~★ - PROSPERA AND ARIEL WATCH T.V. THE LIGHTS GO DOWN.~~
~~★ - ARIEL GETS UP. TURNS LIGHT OR TV OFF?~~

59:50 - MISTAKES SEA TURTLE
 PROSPERA DRAWS
 PROSPERA CONTINUES TO DRAW BEFORE NOTICING LIGHTER. SHE TURNS FIRE

16:00 MAN ON BOAT / THEY SWIM

SHOT D - FROM ABOVE
~~PROSPERA SLEEPS ON COUCH~~
~~PROSPERA DRAWS~~

★ - POST FIRE SHOULD SHAWN BE THERE OR JUST FF
 W/ SMOKE? PROSP ON COUCH WATCHING TV?
 → CLOSER? POST-FIRE PROSPERA CONTINUES TO SIT ON COUCH
 ★ - THEY WATCH TV - NO PROSP

1:02:08 RUNNING THROUGH JUNGLE
 57:25

③ SHOT E - MEDIUM CLOSE UP WHEN CHARACTERS ARE ON COUCH
 PROSPERA WATCHES TV. ARIEL IN BACKGROUND?
 SHE TURNS LIGHTER
 "TO EVERY ARTICLE"
 THEY DRINK TEA "NO" "NO" ?
 THEY WATCH TV. LIGHTS GO DOWN?
 TEST - MIGHT NOT BE NECESSARY IN CLOSE-UP.

ANGLER MIGHT CHANGE PARALLEL TO COUCH.

SHOT F - FROM ABOVE
~~PROSPERA SLEEPS. SHE TURNS AND OPENS EYES.~~

SHOT G - IN TABLE TOWARDS COUCH
~~PROSP GETS TO FLOOR AND BEGINS TO DRAW~~
~~PROSP DRAWS~~
~~POST FIRE~~

RE-DO.
 RE-DO! - KEEP STEADY !!!
 RE-DO! - PRE-FIRE IN TABLE PROSPERA
 PRE-FIRE
 RE-DO - SEES LIGHTER.
 RE-DO PROSPERA SLEEPS.

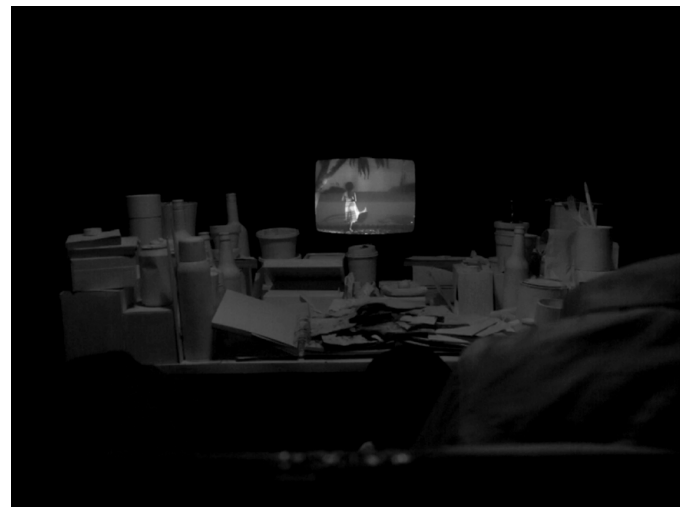
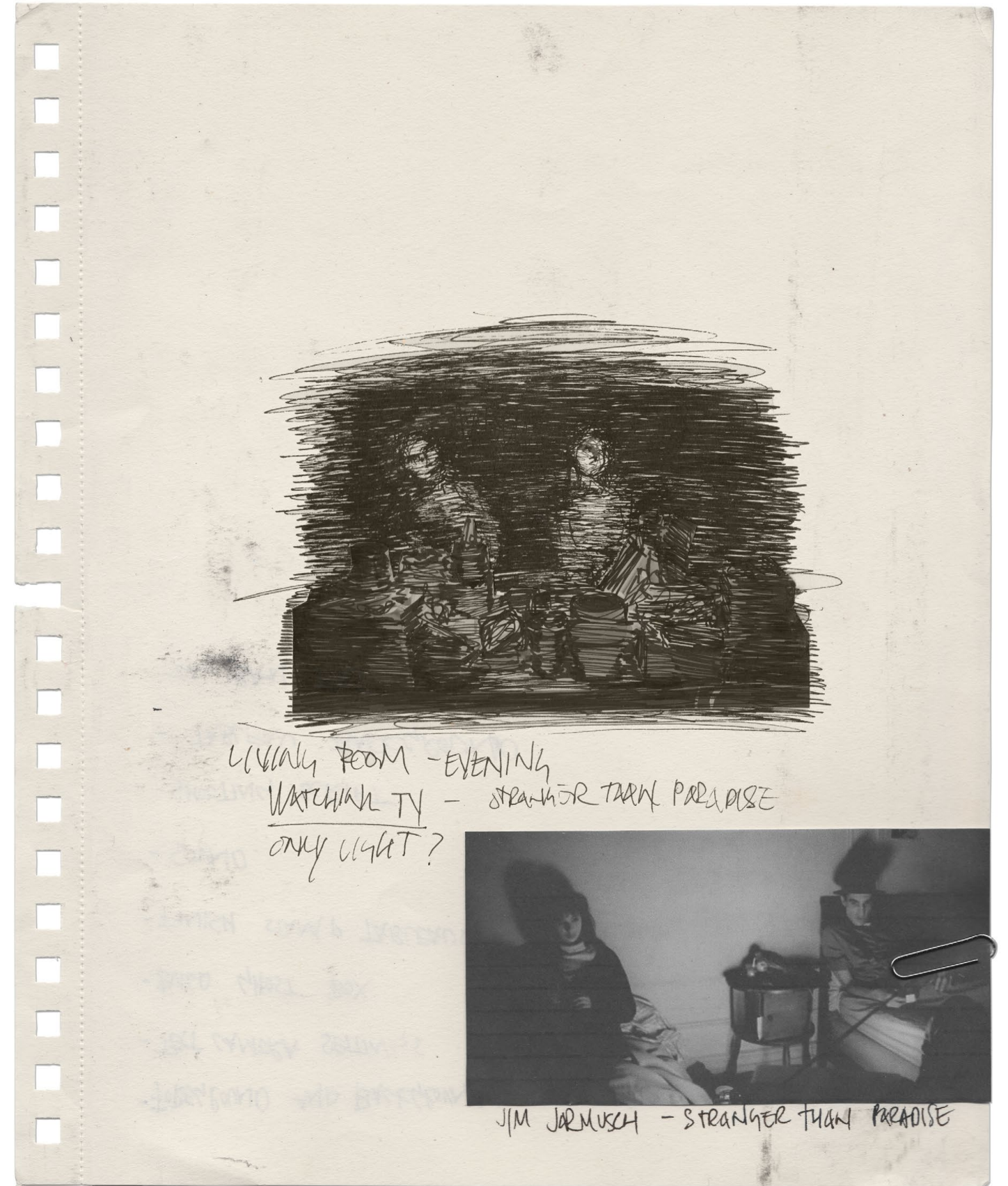


Fig 5.24 (top): Still 51 | Shot 2A, They Watch TV
 Fig 5.25 (bottom): Still 52 | Shot 2C, They Watch TV
 Fig 5.26 (opposite): Shot Collages 12, *Spell Stopped*



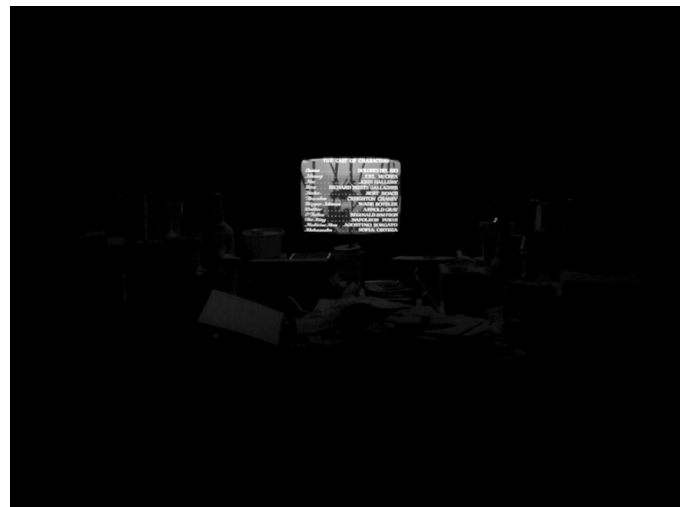


Fig 5.27 (top): Still 53 | Shot 2B, Prospera Slowly Reclines
 Fig 5.28 (bottom): Still 54 | Shot 2C, Prospera Sleeps
 Fig 5.29 (opposite): Notebook | Shooting Script, Page 17

INT. LIVING ROOM - DAY - EVENING
 INT. LIVING ROOM - EVENING

PROSPERA (V.O.)
 My Ariel, chick,
 That is thy charge. Then to the elements
 Be free, and fare thou well!
~~[to the others] Please you, draw near.~~
~~[Everyone exits]~~

PROSPERA (V.O.)
 Ariel looks over at Prospera before getting up from the couch. He turns the T.V. off as he passes it, sending the room into complete darkness. He is heard leaving the house.

→ Ariel turns the tv off sending the room into complete darkness. He picks up his bag and leaves. He is heard leaving the house. T.V. off as he passes it, sending the room into complete darkness. He is heard leaving the house.

EPILOGUE

PROSPERA (V.O.)
 Now my charms are all o'erthrown,
 And what strength I have's mine own,
 Which is most faint. Now, 'tis true
 I must be here confined by you,
 Or sent to Naples. Let me not,
 Since I have my dukedom got
 And pardoned the deceiver, dwell
 In this bare island by your spell;
 But release me from my bands
 With the help of your good hands.
 Gentle breath of yours my sails
 Must fill, or else my project fails,
 Which was to please. Now I want
 Spirits to enforce, art to enchant;
 And my ending is despair,
 Unless I be relieved by prayer,
 Which pierces so that it assaults
 Mercy itself, and frees all faults.
 As you from crimes would pardoned be,
 Let your indulgence set me free.

TOO FAST
 WATCH PASSES

FADE TO BLACK

FADE TO BLACK

FADE TO BLACK

17

EPILOGUE

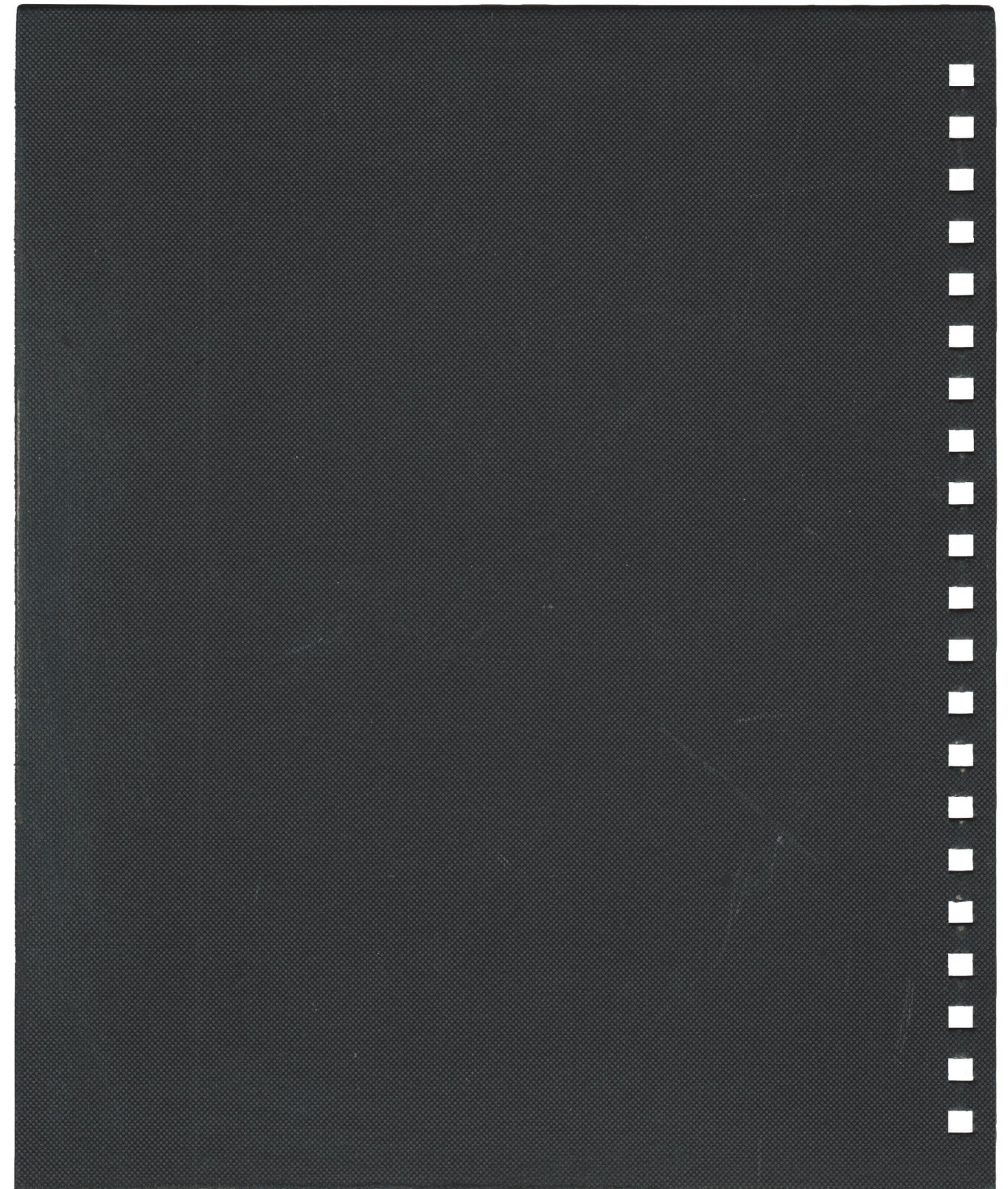
Is it starting to come together? I should probably make some kind of grand enlightening statement, some kind of final ‘ta da!’ I can’t claim to have planned it all out, to have made every choice so that it would come together with a bow on top. I said from the start that I don’t know what I’m doing, and if I did, I’m not sure this thesis would be enlightening or even interesting.

It is the liminal quality that attracted me to *The Tempest*. This is where I found the space for an interplay of grim realism and surreal fantasy. It is this in-between that seems to capture my attention in every respect. Perhaps the common thread is simple and even obvious. Perhaps I, like Shakespeare, am ‘drawn by irresistible fascination’ to a threshold, the threshold that is opened when a sea trout leaps from the water, when a storm rages around Emily Dickinson’s home. The threshold created by the proscenium arch, or by a movie projector. While Hughes does not outright claim that Shakespeare was a “devout Occult Neoplatonist”¹⁰ he does suppose some level of intrigue in the mystical philosophical system. I don’t believe in spirits, but I can’t help but discover a nested narrative at work here. My ‘apparatuses’ and this film are attempting to access something there, but unseen. They are my own ‘conjurations’ and I, like Prospero, have been stranded on an island that I’d like to leave. So please, esteemed audience, “As you from crimes would pardoned be, let your indulgence set me free”¹¹.

¹⁰ Ted Hughes, *Shakespeare and the Goddess of Complete Being*, 32.

¹¹ Shakespeare, 286.

Fig 6.1 (opposite): Notebook | Back Cover



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