

## **Tempest fugit:Prospero's Will**

**“Very imaginative idea! At times extremely touching, especially the scenes in Act1 where the characters are as if fully human, i.e. without magic, and have to survive together.”**

All-round strong acting, especially from Horobin's gentle Caliban . . .  
. Napua Davoy's apt musical accompaniment. *The Stage*

**“Superb acting, deeply committed and expressive.”**

The music composed for Tempest fugit was amazing. It really helped set the tone of the events . . . the performances were very striking by all involved . . . . I was very impressed with this performance.

Overall, Tempest fugit was an interesting experience that is best observed by those with a keen and thoughtful eye. *Indie London*

## **Brave New Sequel**

Fringe theatre should be wary of performing Shakespeare . . . what they can do, however, is reinterpret, and here we have a fine example of this. Let's write new versed dialogue (you have to admire both the ambition and the achievement) but do not forget to re-examine some of the original words.

Good Shakespeare combines the visual with the oral. Here mention should be made of the following: the clever decision to blend new costumes with the old; the use of lights to suggest imagined sequences, and indeed warmth and togetherness; the

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sound effects throughout which capture the eeriness of the location; the music score which greatly adds to the emotion.

There is certainly more for the Shakespeare fan but the story can appeal to everybody. *UK THEATRE NETwork*

**“All of the performances were excellent.”**

. . . when it comes to Shakespeare "re-written" I get very sceptical. But I was proven wrong as Heart Productions pulled out all the stops and the audience was treated to a delicious journey through Prospero's messed-up mind.

The audience is taken on a whirlwind trip through the Tempest's dark themes of revenge, love, power and forgiveness, all delivered by a strong cast.

Napua Davoy's apt musical accompaniment adds to the labyrinth feel of the production reminding the audience they are not watching the real thing but a fabulous new sequel.

The play has a large amount of magical fantasy, bawdy comedy, some of Shakespeare's most beloved lines and is well worth a watch.

**News Shopper \*\*\*\*\***

**“Congratulations on a most imaginative production with excellent performances by the cast. Bring more of these ideas to Greenwich or, at least, to London..”**

Some first class drama and some fine acting by the cast of five.

Bramwell's writing does not quite match the far superior talents of the Bard but is worthy of praise in terms of the results it achieves.

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Superb acting brings the breath of gold-plated realism to the small stage of the Playhouse, while Napua Davoy's enigmatic and ethereal music adds a powerful sense of mystery to the production.

Apart from its dramatic power, the play might well find a permanent niche in an educational syllabus. **Kentish Times**

“We attended the performance on Friday 19<sup>th</sup> May and greatly enjoyed it. With very limited exceptions, we thought the script, the direction and the acting were all excellent.

Overall we do believe it is an excellent play (that could be improved a little!) that deserves to be seen by much bigger audiences than it is getting. Well done, and good luck in getting the play to a wider audience!”

### PP London

I went to see this play not knowing what to expect, and I was most impressed with everything I saw. As well as committed, talented actors, all aspects of the production greatly added to the whole evening's entertainment.

The play itself is a wonderful re-exploration of Shakespeare's original, from a totally different perspective. The blend of Shakespeare's words and the writer Frank Bramwell's own words worked very well. I especially liked how the characters from the Tempest came to life again, in a way that gave fresh insights - Caliban's humanity, Prospero's regret, Miranda's awakening,

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Ariel's relationship to her Master, and Ferdinand's stupidity.

Well worth catching, an absolute gem! The time certainly flew by!

### **TQ London**

It appeared that not many other people made the winding journey on the DLR to the Greenwich Playhouse to watch this new sequel to Shakespeare's (allegedly) final attempt at putting quill to parchment. I genuinely did not know what to expect from this production not having seen any of Frank Bramwell's other productions. You are immediately hit with a visual bombardment of stimuli, the set is not overly complicated but perfectly suitable for the production and space. The costumes were interesting, all very well presented, although I am not convinced about mixing the different periods, not that it took away from the enjoyment of the show at all.

The movement was sublime, Ariel and Caliban threw themselves around the stage with poise and grace (when required). I was a little worried not being overly familiar with the Tempest that the story may confuse but there were enough hints and reminders for that not to affect my understanding or enjoyment of the production. My only criticisms of the show are that there is a little too much reliance on voice-overs in the second half and the ending went on for too long.

All of the performances were excellent, although very occasionally it could be a little stylised. A special note must be made of Stuart Horobin who performance as Caliban was quite superb, he seemed to have limitless energy and must have quadriceps comparable to Clarke Kent.