Pictured Above: The storm scene began with a cloudy Earth spinning. I decided to set the scene by having a ship sail across the image of the planet. This image then morphed into a distorted science fiction Earth. This new Earth then began to spiral out of control into a fiery tunnel that turned blue and brought us onto the ship and into the ocean waves.

William Shakespeare’s The Tempest
A Static Storm

In Linfield College’s production of William Shakespeare’s The Tempest, audiences were taken not to a beautiful and exotic island, but to a trash heap run by Prospero, whose power came from technology instead of magic. With many things within the production working together to get this idea across, it was decided that the backdrop of the show would be projected video mirroring this strange world. So I opened up Adobe Premiere and VideoBlocks to begin editing. Though there were many video transitions played between each scene, the two most prominent videos used in the production were created for the storm scene (Act 1 Scene 1) and the harpy sequence (Act 3 Scene 3). With both of these scenes, I had two major concepts to get across.

First, I had to establish this contrast between the natural world and the technological world. This was done in the storm by beginning with an image of Earth spinning along with natural ocean waves and clouds. Then, as the video progressed (and when we went into the Harpy sequence) more surreal and technological footage was put in to demonstrate Prospero’s dominion over Earth and nature.

Along with this idea, I wanted to create background noise that generated a sense of unease in the audience. This resulted in my putting together clips and effects that were not specific enough to completely steal the audience’s attention while intercutting the footage with sudden bursts of static and color to throw anyone watching off. With these two thoughts in mind, static ultimately became my go-to effect as it served the purpose of showing Prospero’s technology-based powers and making the audience uncomfortable with the effects of said power.

These videos were projected onto the gigantic background sail and two side sails to form the ship, island, and strange world the characters exist within.

Storm Storyboards

Pictured below are some of the storyboard drawings and final products for many of the major images played during the storm sequence.

Pictured Above: The storm scene began with a cloudy Earth spinning. I decided to set the scene by having a ship sail across the image of the planet. This image then morphed into a distorted science fiction Earth. This new Earth then began to spiral out of control into a fiery tunnel that turned blue and brought us onto the ship and into the ocean waves.

Pictured Right: After being thrown around in the storm for a few minutes, the ship that our characters are on begins to fall apart via Prospero’s power. To represent this, static boxes begin to appear suddenly in different parts of the screen until the entire projection is filled with a mishmash of TV static that fades out after all of the characters have jumped ship.

Harpy Storyboards

Pictured below are some of the storyboard drawings and final products for many of the major images played during the Harpy Monologue.

Pictured Above: This image is of the storm scene in the production. The screens were placed behind the set so they would not draw attention from the action, while the images of the static and explosions add to the overall effect and movement of the scene.

Pictured Right: The harpy monologue began with one Ariel speaking with the other Ariel’s voice. This was overlaid with binary until static took over and morphed the face of the female Ariel into the male Ariel.

Pictured Right: One of the major ways Ariel’s magic was represented in this monologue was through the use of VideoBlocks effects and mirrors. Many mirrors were used during filming to create the illusion of more than two Ariels. Various effects were overlaid to continue our technological theme and present the twisted power of Prospero and Ariel.