GESTURE AND SYMPATHY IN THE 1969 BBC PRODUCTION OF BENJAMIN BRITTEN’S *PETER GRIMES*

by

Rosemary Alyce Harvey

A THESIS SUBMITTED IN PARTIAL FULFILLMENT OF THE REQUIREMENTS FOR THE DEGREE OF

MASTER OF ARTS

in

THE FACULTY OF GRADUATE AND POSTDOCTORAL STUDIES

(Music)

THE UNIVERSITY OF BRITISH COLUMBIA

(Vancouver)

August 2014

© Rosemary Alyce Harvey, 2014
Abstract

Throughout his career, Benjamin Britten was actively involved in the composition of music for television and film, for projects ranging from documentary soundtracks for the General Post Office Film Unit (1935-36) to television adaptations of his operas. This thesis will examine the television production of Peter Grimes, which was shot under Britten’s supervision in 1969 at the Snape Maltings, Aldeburgh. The production has Peter Pears, Britten’s partner and collaborator, in the title role, a role that he also performed in the 1945 premiere of the opera.

As in many of his operas, Peter Grimes encourages the audience to sympathetically identify with a character who is an outsider in society. Grimes, for example, is rejected by the people in the local village, yet is made to be a multi-dimensional character who the audience is encouraged to feel sympathy for. The thesis will examine how gesture is used in the production to create a sympathetic connection between Grimes and the audience. It will also pay particular attention to the use of camera techniques to enhance this connection through different shots including close-ups and framing the individual against the crowd. In addition, it examines how the gestures performed relate to and interact with the accompanying score. The gestures used by Grimes in three scenes of the opera will be examined in detail: the Prologue, Interlude IV, and Act III scene ii.

This thesis will examine Britten's perceptions of the character of Grimes, his involvement in the television production process, and his views on acting. Through
looking at Pears’s copies of vocal scores, it will also explore his relationship with Grimes and how he approached gesture in his operatic roles.
Preface

This thesis is an unpublished, original work by Rosemary A Harvey.
Table of contents

Abstract .................................................................................................................................................. ii
Preface .................................................................................................................................................. iv
Table of Contents .................................................................................................................................. v
List of Tables .......................................................................................................................................... vi
List of Figures .......................................................................................................................................... vii
Abbreviations .......................................................................................................................................... viii
Introduction ........................................................................................................................................... 1

Chapter 1: Britten, Pears, opera, and television ................................................................................. 10

Chapter 2: The creation of Britten’s Grimes ......................................................................................... 32

Chapter 3: The Prologue: The creation of a sympathetic connection through
  the interaction between gesture, camera, and music ........................................................................... 42

Chapter 4: Interlude IV: Gesture with no voice .................................................................................... 58

Chapter 5: Act III, scene ii: The emergence of an empathetic connection ........................................... 68

Conclusion ............................................................................................................................................. 82

Bibliography .......................................................................................................................................... 85

Appendices ........................................................................................................................................... 92
  1: Peter Grimes’s Gestures in The Prologue ......................................................................................... 92
  2: Peter Grimes’s Gestures in Interlude IV ......................................................................................... 96
  3: The Interludes .................................................................................................................................. 101
  4: Peter Grimes’s Gestures in Act III, scene ii .................................................................................... 102
List of tables

Table 1: Goldin-Meadow’s Descriptions of McNeill’s Classifications .................. 4-5
List of figures

1.1: Image of the Epilogue in Peter Pears’s annotated vocal score of Britten’s *Billy Budd* ................................................................. 23

1.2: Image of Peter Pears’s annotated vocal score of Britten's *Peter Grimes* ........... 24

3.1: The first half of the villagers’ “Old Joe” melody ........................................... 48

3.2: The first half of Grimes’s “Old Joe” melody .................................................... 49

3.3: Score demonstrating the progressive musical unison between Ellen and Grimes .................................................................................... 55
Abbreviations

BBC = British Broadcasting Corporation

GB-ALb = Britten-Pears Foundation Archive, Aldeburgh

GPO = General Post Office

ITV = Independent Television: page 11

NBC = National Broadcasting Corporation
Introduction

Benjamin Britten’s opera *Peter Grimes* (1945) presents a bleak tale of an individual, Peter Grimes, who is, through his own faults and those of the people around him, at odds with the members of “The Borough,” the anonymous name of the village in which he lives. Yet, while the character of Grimes may be fatally flawed, the audience of the opera cannot help but have a sympathetic connection with him. In *The Operas of Benjamin Britten: An Introduction*, Patricia Howard states that *Peter Grimes’s* “miracle is that a character as unattractive, unapproachable, and undeniably unpleasant as Grimes in the end manages to gain our sympathy.”¹

In light of this observation, the aim of this thesis is to examine how gesture is used in the 1969 British Broadcasting Corporation (BBC) television version of the opera to evoke sympathy from the audience for the character of Peter Grimes. The thesis will also examine how the music informs and emphasises the physical movements performed by the characters on stage. Beyond this, other topics to be discussed include Britten’s views on acting, his involvement in the production of television operas, and the reasons why forming a connection for the audience with the character of Peter Grimes is such an important element of the work. Britten had direct involvement with the production of the opera, conducting the orchestra while the opera was being filmed. The knowledge of Britten’s motivations, beliefs, and experiences in filmed opera will contribute to our understanding of how Britten used television opera to convey his conception of *Peter Grimes*. This thesis will also consider how the camera is employed in the television production to create an

empathetic connection that moves beyond the strength of the sympathetic connection that can be created in a stage production of the opera.

Filmed opera has been the subject of musicological investigation for a significant period of time. From the mid-twentieth century onwards operas have frequently been recorded and televised or shown in cinemas around the world. The BBC and Channel 4 in the United Kingdom and the National Broadcasting Corporation (NBC) in the United States frequently commissioned operas written for television and broadcasting productions on popular television channels. Indeed, Jennifer Barnes suggests that fifty-one operas were commissioned for television in the United Kingdom and United States between 1951 and 2002.²

Given this prominence, musicologists have considered the implications of the mediums of television and film on operas. One of the earlier studies on filmed opera was Kenneth A Wright’s “Television and Opera” which addressed questions such as:

What is television’s attitude to opera? Can it assist its future? What are the facts, and what are the problems involved?³

More recently, Marcia Citron has considered television and film operas in her books Opera on Screen and When Opera Meets Film.⁴ She explores a broad range of topics, from the function of the camera as a narrative tool to interpretative issues that arise when creating a film or television opera. Jennifer Barnes has worked specifically on television opera, which she defines as opera specifically written for television, looking at how television opera has evolved and the role of the composer in creating

⁴ Marcia Citron, Opera on Screen (New Haven: Yale University Press, 2000); Marcia Citron, When Opera Meets Film (Cambridge: Cambridge University Press, 2010).
a television opera. However, these works focus on certain key issues: the logistics of filming opera, the perceptions and experience of the audience, and how filming opera can alter the interpretation of the opera.

This thesis instead focuses on the role of gesture in the television production *Peter Grimes*. In the context of this thesis, “gesture” will be defined using Robert Hatten’s definition, which is “any energetic shaping through time that may be regarded as significant.” Hatten’s conception of gesture is appropriate, particularly as this thesis is concerned with a broad range of movements, such as movement of the eyes, facial expressions, and larger bodily movements. As Hatten notes, his definition includes “all varieties of significant human motion (including gesticulation of the hands or facial expressions) and their perception.”

Gesture has become an increasingly prominent area of study across disciplines, as Anthony Gritten and Elaine King acknowledge in their book *Music and Gesture*. This work, along with their *New Perspectives on Music and Gesture*, examines theories of gesture and a range of gestures used in different musical contexts, for example conducting and solo piano playing. Other scholars have

---

7 Ibid.
focused on gesture in opera. For example, Mary Ann Smart has examined the use of
gesture in nineteenth-century staged opera in her book.\textsuperscript{10}

Susan Goldin-Meadow, a psychologist specializing in the relationship between
gesture, language, and thought, has looked at gestures that accompany speech. She
has compiled a table of gesture classifications, derived from the work of David
McNeill, Paul Ekman and Wallace Friesen, David Efron, and Robert Krauss, Yihsiu
Chen, and Rebecca Gottesman.\textsuperscript{11} Although the gesture classifications have different
names, they all refer to the same types of physical movement. Goldin-Meadow uses
McNeill’s classification to outline different types of gestures performed when a
person speaks. The following table outlines the four classes of gesture and Goldin-
Meadow’s description of each type.

<table>
<thead>
<tr>
<th>Table 1: Goldin-Meadow’s Descriptions of McNeill’s Classifications</th>
</tr>
</thead>
<tbody>
<tr>
<td><strong>McNeill’s (1992) Classification</strong></td>
</tr>
</tbody>
</table>
| Iconic gesture | “[B]ears a close relation to the semantic content of speech [...]”\textsuperscript{12}  
Goldin-Meadow suggests that “in general, iconic gestures represent body movements, movements of objects or people in space, and shapes of objects or people.”\textsuperscript{13} |


\textsuperscript{13} Ibid, 7.
<table>
<thead>
<tr>
<th>McNeill's (1992) Classification</th>
<th>Goldin-Meadow's Description</th>
</tr>
</thead>
<tbody>
<tr>
<td>Metaphoric gesture</td>
<td>This class of gesture “presents an abstract idea rather than a concrete object.”(^{14}) Goldin-Meadow gives the following example: “When adults are asked to solve algebra word problems, they gesture [...] The form of these gestures indicates whether the adult conceptualizes the problem as one of continuous change or discrete change.”(^{15})</td>
</tr>
<tr>
<td>Deictic gesture</td>
<td>These are &quot;gestures used to indicate objects, people, and locations in the real world.&quot;(^{16}) Goldin-Meadow clarifies these gestures further, stating that &quot;they do not always indicate visible objects or people.&quot;(^{17})</td>
</tr>
<tr>
<td>Beat gesture</td>
<td>“Unlike iconic, metaphoric, and deictic gestures, which carry information about the plot line, beat gestures reflect the structure within which the plot line unfolds.”(^{18})</td>
</tr>
</tbody>
</table>

Although it is apparent that these are clear ways of discussing gesture, they are not suitable to be the main way of defining and interpreting gesture in this thesis, as Goldin-Meadow’s work is based on gestures used in real life. Instead, by considering the implications of gestures, this thesis is trying to understand how the emotions of characters are portrayed in an artificial setting through gesture. The gestures being considered, rather than being unplanned gestures that are “spontaneous accompaniments of talk,” are intentional gestures that have been designed for the television production.\(^{19}\) Given this, in Chapter 3 I will introduce a new system for classifying gestures that suit the purpose of this thesis.

As the thesis concerns sympathy, a definition must also be established for that concept. The *Oxford English Dictionary* defines “sympathy” as “feelings of pity and

---

\(^{14}\) Ibid.
\(^{15}\) Ibid.
\(^{16}\) Ibid.
\(^{17}\) Ibid, 7 – 8.
\(^{18}\) Ibid, 8.
\(^{19}\) Ibid, 77.
sorrow for someone else’s misfortune,” a definition that accurately describes the connection developed between the audience and Grimes.\textsuperscript{20} However, through the development of this connection, I argue that an empathetic bond is created between the audience and Grimes, in which we come to understand Grimes’s actions and feelings, as opposed to simply feeling pity for him. Empathy is defined as “[t]he ability to understand and appreciate another person’s feelings, experience, etc.”\textsuperscript{21}

Scholars have discussed the idea of empathy and how it relates to and differs from sympathy. Susan Leigh Foster in \textit{Choreographing Empathy} draws a distinction between sympathy and empathy. She traces theories on sympathy from the seventeenth century, during which it was developed as a “theory of connectivity,” attempting to explain how people interacted and connected with each other.\textsuperscript{22} She gives the example of Sir Kenelm Digby, a seventeenth-century English philosopher, who suggested that people had feelings of sympathy “through an act of imagination that allowed one body to transfer him or herself into the situation of another.”\textsuperscript{23} Empathy moves beyond this distanced way of experiencing another’s situation through one’s own imagination. More than simply imagining the situation, the person who feels empathy experiences it. Empathy, as Foster describes it, developed “as a theory about the ways that specific features of a painting, sculpture, or building could pull the observer into a direct experiencing of them.”\textsuperscript{24}


\textsuperscript{22} Susan Leigh Foster, \textit{Choreographing Empathy} (Oxford: Routledge, 2011), 139.

\textsuperscript{23} Ibid.

\textsuperscript{24} Ibid, 154.
This is the core distinction between sympathy and empathy. With sympathy, we feel for someone or something, and with empathy, we feel with them. In the context of Peter Grimes, the character of Grimes is so unusual that it is impossible for the viewing audience to empathise with him at the beginning of the opera, yet we can sympathise with him given the situations that he is faced with, such as being confronted by the angry villagers who offer him no kindness. We can imagine how distressing it would be to be placed in these situations. However, by the end of the opera, we feel that we know Grimes to such a degree that we can feel with him.

Through watching the opera and getting to know Grimes, we realise what Amy Coplan describes as “three essential features of empathy: affective matching, other-oriented perspective-taking, and self–other differentiation.” She articulates these three features in the following way:

An observer affectively matches a target only if the observer’s affective states are the same in kind as the target’s, though they may vary in degree. In other-oriented perspective-taking, an observer imagines a target’s situation, experiences, and characteristics as though he were the target. And an observer maintains self–other differentiation only if he continuously represents himself as distinct from the target, thereby avoiding confusion about their respective situations, experiences, and characteristics. Together these features make up empathy, a unique kind of understanding through which we can experience what it is like to be another person.

Thus, in order to feel empathy, we must experience all three conditions, as “[a]ll of these features are necessary for empathy, but none is sufficient on its own.”

---

26 Ibid.
27 Ibid.
As suggested previously, musicologists have shown a developing interest in both filmed operas and physical gestures. However, there has been limited discussion on gesture in the studies of filmed opera. Britten’s filmed operas are an example of this neglect of work on filmed operas. In the small number of investigations that there are on film interpretations of his dramatic works, very few move beyond score and textual analysis to examine the visual element of the operas. The one opera that has been given a fair amount of consideration is Owen Wingrave (1971), which was composed by Britten expressly for television broadcast. Shannon McKellar looks at how Britten achieved his pacifist message in Owen Wingrave, both musically and cinematically.\(^{28}\) Significantly, she also looks at Britten’s attitude to writing opera for television. However, she examines opera and television by looking at writing an opera for the specific purpose of it being broadcast on television, as opposed to the situation that arose when creating the television production of Peter Grimes, when Britten adapted an opera originally written for stage to be broadcast on television. Jennifer Barnes focuses on Billy Budd and Owen Wingrave and examines the production process, the music, and Britten’s reaction to the works and filmed opera more generally.\(^ {29}\) Notably, she considers camera techniques and how they are used in conjunction with music in Owen Wingrave to narrate and intensify the drama.

In order to reveal how physical gesture and music create both a sympathetic and empathetic connection between the audience and Grimes, this thesis will first


\(^{29}\) Barnes, *Television Opera.*
give contextual information regarding Britten, Pears, opera, and film. It will then
directly examine the creation of a connection between Grimes and the television
audience by analyzing three key scenes: the Prologue, the fourth “Sea Interlude,”
and Grimes's final scene in Act III Scene ii.
Chapter 1: Britten, Pears, opera, and television

This thesis first examines Britten’s relationship with television productions, as it is important to establish what Britten’s motivations for filming Peter Grimes were, as these would have had an impact upon how the opera was produced. The story of Peter Grimes comes from George Crabbe’s 1810 collection of poems, The Borough, which tells the stories of those living in this fictional village. In 1939, Britten travelled to North America, remaining there until 1942 because of the War. While in California in 1941, Britten read an article written by E.M. Forster in the BBC magazine, The Listener, which discussed Crabbe’s work. In particular, Forster mentions Crabbe’s vivid descriptions of Aldeburgh, a small coastal village in Suffolk, England, around 30 miles south of the town of Lowestoft where Britten grew up. Britten later stated in 1967 that:

I don’t know whether it was homesickness or a sudden opening of my eyes to a new poetic style, or both, but I was amazed and thrilled by this poetry […] The idea of writing an opera came almost immediately.

Britten returned to the story of Peter Grimes in 1942 following a commission from conductor Serge Koussevitzky to compose a work in memory of his late wife. Having returned to England in the same year, Britten contacted Montagu Slater, a poet, asking him to work on the libretto, and Britten himself began composing the music in 1944. The work was premiered the following year in at Sadler’s Wells.

---

2 For further reading on Britten’s time in North America, see Humphrey Carpenter, Benjamin Britten: A Biography (London: Faber and Faber, 1992), 124-169.
Theatre in London with Peter Pears, Britten’s life-partner, playing the title role. Over 20 years after the premier, Pears would resume this role in a BBC television version of the opera in 1969.

This 1969 production was not the first experience Britten had in television opera, having participated in several other television projects. His first involvement in composition to accompany moving images was in 1934, when he began working at the General Post Office Film Unit (GPO) composing music to accompany films produced by the unit. In 1952 the NBC in the USA broadcast a condensed version of his *Billy Budd*, entitled “Scenes from *Billy Budd*.” Britten had little influence in the production process, and was unhappy with the final production, particularly the significant cuts made to the opera, which will be discussed later in this chapter. His next significant involvement in a television broadcast was in 1959 when his opera *Turn of the Screw* was shown on Independent Television (ITV) over two nights: Act I on 25 October and Act II 28 October. The final production that Britten took part in prior to *Peter Grimes* was *Billy Budd*, which was broadcast by the BBC in 1966.

Despite this frequent involvement in recording for television, what is apparent is that he was not a great follower of television. He did not own a television until 1973 and had to hire one to view the premier of *Owen Wingrave* in 1971. By the time of the premier, televisions had become popular in the UK, with the Broadcaster Audience Research Board, a television audience measurement service in the United

---

Kingdom, suggesting that 18.5 million households owned a television in 1971.\textsuperscript{6} Given their popularity, Britten not owning a television, despite his involvement in television opera, suggests that he was largely interested in it as a medium through which to communicate his works. Indeed the music critic Edward Greenfield stated that “Britten is not a keen television watcher.”\textsuperscript{7} The first BBC television broadcast took place in the UK in 1936, with broadcasts continuing until they ceased from September 1939 until June 1946 during the Second World War.\textsuperscript{8} From 1936 there were a growing number of television production and broadcast companies in the UK.

Britten’s lack of interest in television is rather at odds with his early relationship with television, which helped shape his future in terms of his pacifist beliefs and how he composed his operas. After completing his studies in composition at the Royal College of Music in London in 1933, Britten was offered a job in 1934 by John Grierson, a film director, as a composer for the GPO, writing scores to accompany various short films that were shown in cinemas, including 

\textit{Night Mail} (1936), directed by Harry Watt and Basil Wright, and 

\textit{Peace of Britain} (1936), directed by Paul Rotha. The latter film demonstrated to Britten how film and television could be used as an educational medium, as political statements on


\textsuperscript{7} Jennifer Barnes, \textit{Television Opera: The Fall of Opera Commissioned for Television} (Rochester, New York: Boydell Press, 2003), 43.

pacifism and world peace are rife throughout the three-minute short film. Working at the GPO gave Britten the opportunity to make contacts, some of whom he would collaborate with later in his career. For example, he first teamed up with the poet W.H. Auden while working on Night Mail. He would later collaborate with Auden on compositions including Our Hunting Fathers (1936) and Paul Bunyan (1941). Auden also became a close friend of Britten’s, influencing his political views and advising him on personal matters.9

Although it seems that Britten had a lifelong apathy towards watching television, he was fully aware of its potential as a communicative medium. In 1975 John Culshaw, a producer and longtime friend and collaborator of Britten’s, stated:

Britten’s attitude to television was, and is, equivocal. He knows it is a power in the land, the greatest ephemeral mass communicator yet known to man.10

Britten’s recognition of television’s potential is evident in his correspondence with Boris Ford, head of school broadcasting at the Associated Rediffusion Ltd. (an independent British television company), which makes it clear that he was not averse to the idea of working with television as an educational medium, as he had done when composing for Peace of Britain. In 1957, the Associated Rediffusion Ltd. approached Britten with the idea of writing an opera for schools. This project would involve the filming of ten half-hour television programmes that would follow him in his composition and rehearsal of a Christmas charade for children. The composition would then be performed by the children in the final programme. The

---

9 For further reading on the relationship between Britten and Auden, see Donald Mitchell, Britten and Auden in the Thirties (Woodbridge: Boydell Press, 2000).
10 John Culshaw, “Recording for Audio and Video with Benjamin Britten: By John Culshaw,” draft copy, June 11, 1975, Britten-Pears Foundation Archive, Aldeburgh (GB-ALb).
educational content of the programme was very much emphasized in the proposal.

According to Ford:

> The purpose of the series would be to provide children with an intimate piece of musical education by giving them some conception of what composing music amounts to and thus watching a piece of music take shape and in some degree growing with it.¹¹

Britten was apparently keen to take part in this project, meeting with Ford and Imogen Holst (a composer, conductor, and close friend of Britten and Pears) on July 22, 1957. Although this proposal did not result in the Christmas charade that Ford had envisioned, it did yield the composition of *Noye’s Fludd* (1957), an opera intended for performance by children.

Britten’s meeting with Ford demonstrates that he was interested in television as a medium through which he could broadcast his compositions. Indeed, in 1959 there was a television broadcast of his *Turn of the Screw*, his first opera to be made into a television opera. The broadcast marks a significant step towards his later positive attitude towards television opera. In a booklet to accompany the broadcast, he stated that “television can do an enormous amount to popularize opera in this country [...]”¹² Indeed, as Culshaw recalled:

> [In Apsen, Colorado in 1960] Britten seemed to attack the whole principle of recording [both sound and image]. I say “seemed” because what he was really attacking was the wrong use of recording, in the sense that some people have come to regard it as a wholly acceptable substitute for live performance.¹³

---

¹¹ Letter from Boris Ford to Benjamin Britten, April 10, 1957, GB-ALb.
¹³ John Culshaw, “Recording for Audio and Video with Benjamin Britten; By John Culshaw,” draft copy, June 11, 1975 GB-ALb
Despite this, he still had reservations about television opera, wanting it to be produced sensitively with everyone involved in a production remembering that the work was an opera and not “a vehicle for the cameras only.” In a 1957 letter to Basil Coleman, a director and producer who worked with Britten on several projects including the filmed version of *Billy Budd* (1966), Britten stressed that music should take precedence over visual imagery and technical considerations in the television production process, stating in regard to *The Turn of the Screw*:

*Television production.* I am still uncompromisingly against cutting the work at all. “Billy Budd” on N.B.C. was a quite different case; it was a longer and much more episodic work. “The Turn of the Screw” is as concise and musically knit as a work can be. Of course, I understand the difficulty of finding visual images for the interludes; [...] even you may feel the overwhelming difficulty of these long interludes, in which case the solution is not to televise the opera rather than to cut them. The music is nonsense without them; in fact it would be better to do it as a play. 

In 1952 the NBC Opera Company, based in America, decided to produce a television production of *Billy Budd*, entitled “Scenes from *Billy Budd.*” However, instead of producing the whole work, the opera company had to make significant cuts in order to keep within a set time of 90 minutes. Britten was at first resistant to cuts, yet later agreed to them because Peter Herman Adler, the music and artistic director of the NBC Opera Company, persuaded him to do so. However, on viewing the opera he felt that it had been “badly and desperately cut.” It is perhaps a result of this negative experience that Britten was adamant that no cuts

---

15 Letter from Basil Coleman to Benjamin Britten, July 22, 1957, GB-ALb. (underline in the original)
16 Barnes, *Television Opera*, 42.
17 Ibid.
should be made in the 1959 televised production of *The Turn of the Screw* without his specific consent.

After his initial foray into the world of television with the BBC, Britten actively attempted to maintain good relations with television companies, as demonstrated by how he dealt with a dispute between his publisher, Boosey & Hawkes, who held the copyright ownership of *The Turn of the Screw* and Associated Rediffusion Ltd, which had filmed and produced a version of the opera for television. The cause of the dispute was Boosey & Hawkes’s “cold-shoulder” attitude to Associated Rediffusion Ltd. in regards to their requests for permission for repeat broadcasts and distribution rights of *The Turn of the Screw*. Boosey & Hawkes refused to give them the permission that they requested.¹⁸ In a letter from Britten to Peter Morley, the programme director at Associated Rediffusion Ltd., who raised the issue with him, Britten stated:

> Thank you very much for your long and valuable letter. I will take the whole matter up most seriously with Boosey & Hawkes, and I hope that when any future negotiations start the atmosphere will be a much happier one.¹⁹

Britten acted upon his words, a response from Morley on December 8, 1960 stating:

> I thought that you would like to know that Mr. Derrington, the Assistant General Manager of this Company [Associated Rediffusion Ltd.] and myself are taking Dr. Roth [A music publisher working at Boosey and Hawkes] out to lunch on Friday to discuss mutual problems. I set up this meeting because I had a letter from Dr. Roth, obviously after a recent conversation with you, and he is very keen to discuss any misunderstandings which might exist between us.²⁰

---

¹⁸ Letter from Peter Morley (Associated Rediffusion LTD) to Benjamin Britten, November 4, 1960, GB-ALb.
¹⁹ Letter from Benjamin Britten to Peter Morley (Associated Rediffusion LTD), November 12, 1960, GB-ALb.
²⁰ Letter from Peter Morley (Associated Rediffusion LTD) to Benjamin Britten, December 8, 1960, GB-ALb.
However, despite this desire to maintain good relations with television production companies, Britten was clearly unwilling to make any sacrifices when it came to the integrity of his operas. As early as 1961, it is clear that he was considering producing *Peter Grimes* for television, for he met with Lionel Salter, Head of Music for the BBC between 1956 and 1963, to discuss producing the opera. However, having discussed how the production would be dealt with, he sent a letter dated November 14, 1961, which stated:

> It was kind of you and Mr. Osland to take the trouble to come to Covent Garden last week in order to discuss with me the possibility of televising “Peter Grimes” in a shortened version. I have thought very carefully about your proposals, and have reluctantly come to the conclusion that I cannot give my blessing to this plan.21

Despite this refusal, Britten had not dismissed the idea of filming his operas for television broadcast, as in 1966 the television production of Britten’s opera *Billy Budd* was broadcast on the BBC.

The opera, premiered in 1951 in Covent Garden, had resulted in generally positive reviews in regards to scoring. *The Musical Times* review praised the “bold, brilliant and successful score” and noted that “Britten and Peter Pears gave [Vere] style.”22 Similarly, Stephen Williams, writing for the *New York Times*, states:

> “Billy Budd” is a challenging, stimulating work of art quite able to stand on its own merits without a lot of hysterical ballyhoo. In fact, one might say that with “Billy Budd” Britten has conquered not only his enemies but also his friends – a far more difficult feat.23

---

21 Letter from Benjamin Britten to Lionel Salter, November 14, 1961, GB-ALb.
Over ten years after the stage premiere of the opera, Britten began discussing the prospect of producing the opera for television with the BBC in 1965. This discussion resulted in the first major television production that he was significantly involved with. Britten helped edit the opera for the broadcast, and attended several rehearsals. He also made the decision to ask Basil Coleman and John Piper, who had been involved with the original stage production, to work on the television opera to “ensure television’s fidelity to the score”. Despite being “puzzled” by the two-studio system that was used in the production process, Britten was pleased with the final opera, writing to Coleman:

[T]hank you most warmly and sincerely for what you did for Billy Budd last week. I long, of course, to see it all put together, but I think I saw enough to judge how imaginative, understanding and dramatic you had made the whole thing – and against such obstacles too.

This television production of Billy Budd prompted Britten to begin thinking about a filmed version of Peter Grimes. As he wrote to Coleman:

I was certainly made to think furiously about the medium, as it stands now. If we ever do a piece together (& I hope we do) we must certainly have a long talk about the matter well in advance of any actually planning.

I have been thinking a lot about me and T.V. (!). I do really think that my next job with you all should be this film of Grimes. I think that with Peter’s performance, your understanding of the piece, and me around not yet too old to conduct, we ought to do a really authoritative record of how we like it to go, and what it is all about.

---

24 Barnes, Television Opera, 53.
26 Letter from Benjamin Britten to Basil Coleman, September 12, 1966, GB-ALb.
27 Ibid.
28 Letter from Benjamin Britten to Basil Coleman, April 24, 1967, GB-ALb.
Indeed, Culshaw, the producer, suggested that the BBC production of *Billy Budd* had been a turning point for Britten in regards to filmed operas, reassuring him that a television opera could convey the intentions of the opera without any significant loss of integrity. According to Culshaw:

The BBC production of *Billy Budd* two years earlier [before *Peter Grimes*] had proved a triumphant artistic success. So he had no objection whatsoever to a television production of *Peter Grimes*, except that he himself would not conduct. And it seemed to me that we were about to miss the opportunity of a life-time: the chance to record, in sound and vision, a contemporary masterpiece with the original singer – Peter Pears – in the title role and with the composer as conductor.²⁹

Having established Britten’s relationship with and understanding of the television industry, I turn to his views of physical gesture in musical productions. One of his core values in his productions was effective communication, illustrated by a conversation with Peter Garvie:

Garvie: Communication is important to you?
Britten: I think communication is for me entirely important. It seems to me that there’s no point having great thoughts if you keep them to yourself.³⁰

Britten composed in an illustrative way to communicate, sometimes rather obscure, story-related ideas. For example, Interlude IV of *Peter Grimes*, which will be discussed, uses quotations of earlier melodies in the opera to illustrate Grimes’s character and personal feelings. The illustrative quality of his music was apparent early on in his compositions, including his works for film. For example in *Night Mail*:

²⁹ John Culshaw, “Recording for Audio and Video with Benjamin Britten; By John Culshaw,” draft copy, June 11, 1975 GB-ALb.
[...] the commentary suddenly changes from factual information about the Edinburgh mail train to a poetic fantasy of its journey. Naturalistic sounds are dropped from the soundtrack as the narration of Auden's poem and the recording of Britten's economically orchestrated score are synchronized with the motion of the engine’s wheels and coupling rods. The fusion of these three elements of music, image and voice provided the most imaginative scoring of the spoken word to emerge from British film in the 1930s [...].

Along with musical illustration, physical gesture is also essential to effective communication within an operatic setting. Actors and actresses use gesture, be it small facial movements or large bodily movements, to communicate ideas and enhance the emotional impact of the words that they are speaking. As opera, like theatre, involves both staged actions and text, gesture has a direct impact on how well the audience understands, reacts to, and connects with a character. Goldin-Meadow has discussed the importance of gesture in communication, stating that “[l]isteners can glean specific information from gestures.” She later goes on to suggest that “gesture can help listeners secure a message conveyed in speech when it too conveys that message.” Through opera performers making gestures, they can reinforce the meaning of the words of the libretto. In addition to reinforcing text, Goldin-Meadow suggests that gestures can communicate ideas that “are often different from [those] expressed in the accompanying speech.” Thus, planned gestures can enhance the depth of the drama being performed on stage by adding an extra layer of meaning to the text.

---

34 Ibid, 243.
Britten considered acting to be an important part of opera productions, stating in regards to the performance of his operas: “I want singers who can act.” In an article regarding the composition of *Midsummer Night’s Dream* he wrote “I think it’s essential for every potential opera singer to have a course of movement in an opera school.” In a review entitled “Opera Diary: The Marriage of Figaro,” he comments on gesture in a 1952 production of Mozart’s *Le nozze di Figaro* and dedicates a significant portion of the review to discussing the action on stage – the set, costumes, singing, and, importantly, the acting. He states that “[...] there was energy and warmth in the acting, principally from Geraint Evans, who was vocally and dramatically in every way a convincing Figaro.” This application of his awareness of the singers acting on stage is perhaps clearest in John Cranko’s account of working with Britten on *Prince of the Pagodas* (1957). Cranko states “together we worked out a sort of “shooting script” of the whole ballet, almost as if we were planning a silent film.” Musicologist Donald Mitchell notes that Britten “often imagined, even down to the smallest detail, the kind of physical movement or action that should accompany it.”

---

36 Ibid.
38 Cranko was a choreographer for the Royal Ballet and choreographed the premier of *Prince of the Pagodas* in 1957.
It is also important to examine Peter Pears’s approach to acting, as Pears played the title role in both the original staged production of *Peter Grimes* and in the BBC television production. Understanding Pears’s acting abilities can show how accurately he may have been able to convey Britten’s intentions, as well as how accurately he could convey Grimes’s emotions. A 1967 letter from Basil Coleman discussed Pears’s role in a production of the opera in Montreal:

> I took two French Canadians to ‘Grimes’ last night, one a casting director with the CBC in Montreal, the other a friend of hers and a CBC producer. Emma is highly critical of actors and acting [...] [...]

Their admiration for Peter was complete. Emma was deeply moved by him, specially in the mad scene, and had never seen such a singing-acting performance. Peter I thought had grown ever since the first performance last month, and was truly remarkable.41

This reaction was relatively typical of critics’ view of Pears’s performances on stage. For example, on the premier of the stage version of *Billy Budd*, Stephen Williams, writing for *The Evening News* stated that “Peter Pears’s Captain is an admirable character study.”42 Similarly a reporter for the Sunday Express suggested that “[p]ersonal successes were made by Frederick Balberg, as the villainous master-at-arms, and Peter Pears – the ship’s captain.”43

Further to these reviews, it is apparent that Pears thought about movement in the operas, as shown in the annotations of his working vocal scores of both *Billy*
Budd and Peter Grimes, both of which are held in the Britten-Pears Foundation Archive in Aldeburgh.\footnote{Britten, Benjamin, \textit{Billy Budd: Vocal score}, vocal score by Erwin Stein, libretto by E.M. Forster and Eric Crozier (London: Boosey and Hawkes, 1951), GB-ALb; Britten, Benjamin, \textit{Peter Grimes: Vocal Score}, vocal score by Erwin Stein, libretto by Montague Slater (London: Boosey and Hawkes, 1945), GB-ALb.}

Example 1.1: Image of the Epilogue in Peter Pears’s annotated vocal score of Britten, \textit{Billy Budd}, page 343, GB-ALb.
© Copyright 1951 by Hawkes & Son (London) Ltd
Reproduced by permission of Boosey & Hawkes Music Publishers Ltd.
Reproduced by permission of the Britten-Pears Foundation.
Example 1.2: Image of Peter Pears’s annotated vocal score of Britten’s *Peter Grimes*, Act II, scene ii, page 241, GB-ALb.

© Copyright 1945 by Boosey & Hawkes Music Publishers Ltd
Reproduced by permission of Boosey & Hawkes Music Publishers Ltd.
Reproduced by permission of the Britten-Pears Foundation.

Above figure 56: “sway turn to pillar and – see jersey – take it – hold it”

Above the third stave: “over right – as if to pull off boy’s jersey or coat”

Above the end of the first measure in the bottom stave: “[crossed out] goes across lift.”

Above the second measure in the bottom stave: “Pitch over to boy”

Below the “Pitch over to boy”: “[crossed out] Pete shrugs and”
In Example 1.1, Pears has noted above the score “looking into fire.” The television production shows him performing this note, suggesting that Pears carefully considered the effect of his gestures, particularly when they coincided with poignant moments in the opera. Vere’s looking into the fire is such a moment, as the opera is returning to Captain Vere as an old man, signifying the move to the end of the opera. The rest of the opera, aside from his opening monologue in the Prologue, has been his flashback memory of the events on the H.M.S. Indomitable. The last image of Vere in the Prologue before his recollection was him turning his face to look into the fire. By returning to Vere looking into the fire, the production suggests that flashback is over and thus signals that the opera is drawing to a close. Indeed, the beginning of the Epilogue reinforces the importance of the direction of Vere’s gaze by opening with the camera pointing at the fire and pulling away slowly.

Vere continues to look into the fire while recounting the events that followed Billy Budd’s death, standing and turning away from the camera only when he mentions the ship’s course after Billy’s body was disposed of. The effect of Vere standing and turning away from the camera when he begins talking about the ship makes a clear distinction between his personal feelings towards Billy and his official role on the ship. Vere’s standing coincides with the introduction of a new orchestral idea heard in the trumpets. This suggests that Pears was intentionally bringing together gesture and music to enhance the dramatic effect of the scene, as when the music and libretto introduces a new idea, that of the ship and his official duties, Vere physically moves and changes direction.
Vere’s standing is classed as a gesture within Hatten’s definition, which was laid out in the Introduction, as it is a movement that invites interpretation as to its meaning. In Hatten’s words, it is “affectively loaded”: his standing up indicates the official Vere, while sitting down was the private Vere. The camera plays a role in emphasizing this gesture by following Vere’s movements in a shot that is of his upper-torso and head. By staying close and focusing on the character, we are forced to focus on his movements, rather than seeing them as part of the scene.

The page from Pears’s score for Peter Grimes further demonstrates his careful attention to detail in the score. Pears makes note of where he should be physically in relation to the boy and the stage setting. Below the note “Pitch over to boy” is written and crossed out “Peter shrugs and.” Evidently Pears was so aware of the implications of his physical actions that he carefully planned them in order to accurately convey Grimes’s character. From these annotations it is apparent that Pears was not only interested in the musical aspects of the score, marking up notes on phrasing and pronunciation, but he also included annotations on where he should move and how he should physically react to events around him. As demonstrated in the example from Billy Budd, Pears considered the gestures to make them fit with the music. This is further demonstrated in the Peter Grimes example where Pears writes “pitch over to boy” above a rapid ascending sequence.

---

46 Pears was consistent in his attention to marking his vocal scores. Christopher Wintle notes his use of marking in his score of Death in Venice with the same types of notes. He states that Pears used them “To plan stage movements in advance of the main rehearsals […] To handle awkward text by writing out words and phrases and occasionally rewriting them […] To adjust the music similarly […] To secure fidelity to the source (Mann’s novella).” Christopher Wintle, “The Dye-line Rehearsal Scores for Death in Venice,” in Rethinking Britten, ed. Philip Rupprecht (New York: Oxford University Press, 2013), 265-266.
The gesture suggests a rush towards the top of the sequence. This is imitated in the television version of the opera in Pears’s movements. At this point he plunges towards the apprentice, who is sitting on the opposite side of the cabin to him, and attempts to violently pull his collar off.

One element of television operas that cannot be disregarded, particularly when discussing the visual aspects of a production, is the role of the camera in enhancing the dramatic impact of the visual image. In a staged production of an opera, the viewer is free to observe all areas of the stage at any one time, regardless of where the main action is happening. However, in a television production there is less autonomy given to the audience, as the camera channels the attention of the opera viewer by allowing them to only look at what the director wants them to see. This means that it can be used as a narrative source, the camera pointing out details of actions that may escape viewers of staged operas.

Walter Benjamin likened the role of the camera to that of a surgeon’s instrument:

Magician is to surgeon as painter is to cinematographer. The painter maintains in his work a natural distance from reality, whereas the cinematographer penetrates deeply into its tissue.47

This analogy suggests that the camera may be used to enhance dramatic events and heighten the viewers’ experience of the story. An example of the camera being used to do this may be seen in the NBC Opera Company production of *Billy Budd*, where

---

elaborate shots replaced Claggart’s entire Act I aria. Jennifer Barnes describes the cut:

[T]he most controversial cut [in the NBC version of *Billy Budd*], [is] Claggart’s entire twelve-minute aria, in which the Maser-at-Arms delineates his hatred of Budd and reveals his determination to destroy him. Instead, Claggart’s malevolence is expressed in two close-ups, one of his face, and the other, clenching his whip behind his back. Each shot uses lighting to create ominous shadows.48

Instead of having the aria in the production, Samuel Chotzinoff, founder of the NBC Opera Company, felt that these images served to convey what the aria had articulated, stating that “[t]he camera accomplished in a few seconds what the aria took twelve minutes to tells us.”49 Although this is an extreme example, as it involves cutting an entire aria, it demonstrates the power that the camera has in the narration and enhancement of a dramatic story.

Despite the dramatic power of the camera, there are restrictions involved in producing an opera production for television. Theodore Uppman, who had performed as the original Budd, “found the process [of filming the NBC Opera Company production of *Billy Budd*] dispiriting.”50

I had to transpose my whole performance to the limits of the TV cameras and microphones. On the stage, I had felt the freedom to gesture expansively – now if I moved my arms, I was told I was going out of shot. I couldn’t take proper steps, only small, measured ones. I found the experience confining and inhibiting.51

After the 1966 television production of *Billy Budd*, Britten himself admitted that he found the camera a difficult way of creating an opera, stating in a letter to Basil

---

48 Barnes, *Television Opera*, 43.
49 Ibid.
50 Ibid, 44.
51 Ibid, 45.
Coleman that “it is a medium to cope with, and I was full of admiration about your handing of those legions of people and those very intractable machines!”

However, it is apparent that he became more comfortable with the medium. After Peter Grimes, he wrote to Coleman proposing the production of Owen Wingrave:

I’ve come to the conclusion that Myfanwy [Piper] is really the most suitable. I’ve worked very well with her in the past, and the fact that she’s had no television experience is of no importance since that side of it will come from you and me.

Having examined how he felt about physical gesture, it is necessary to consider Britten’s attitudes to composing in a gestural and narrative style. As suggested, his scores for the GPO film unit gave him the opportunity to compose in a dramatic style that enhanced the visual image. In his later works it is apparent that Britten maintained his illustrative approach to composition, Philip Brett suggesting that “[o]ne of the greatest strengths of the opera [Peter Grimes] is of course its vivid portrayal of the moods of the ocean.”

When addressing gesture in his operas, Britten’s views on realism in opera cannot be ignored as they have a direct impact on the way that Peter Grimes was filmed and performed. It is clear from his comments made in an interview with British scholar Donald Mitchell, where television versions of opera were discussed, that he did not want it to be too realistic, feeling that opera was an artificial art form that should be treated that way. In this interview Britten discussed his views on the

---

52 Letter from Benjamin Britten to Basil Coleman, September 12, 1966, GB-Alb.
dangers of television operas, the core risk being that of the opera becoming too relatable to every-day life:

I have seen quite a few television versions of operas, and I think the danger can easily come that they are made [...] too reasonable, too realistic.\(^{55}\)

I think the danger can come that [television operas] are made [...] too realistic. And then one asks [...] why in the blazes people are singing and not speaking. You have got to keep this knife-edged balance between the photography, the picture [...] and also the musical excitement.\(^{56}\)

What one apologist for television opera said to me, I think entirely mistakenly, that the greatest praise that a television opera can have was that the viewer forgot that it was opera – I’m sure that is the greatest mistake. One should enjoy it because it’s opera.\(^{57}\)

These statements suggest that to Britten the operatic content was more important than the medium through which it was conveyed. In the same interview Britten reinforced this idea of the need to move away from realism:

Mitchell: [...] so what you’re saying, Ben, is that the successful television opera is more likely to succeed in so far as specifically musical forms in a sense predominate, and the drift away from realism is pronounced?

Britten: Yes, that’s exactly what I feel about it.\(^{58}\)

This leads us to the question of how Britten felt that this move away from realism could be achieved. In the interview with Mitchell, he stated that in order to ensure that *Owen Wingrave* was not too realistic, he added “arias galore,” believing that it was important for conventional operatic sections to be apparent in the production, rather than constant recitative, which, according to Britten would

---

\(^{55}\) Mitchell and Britten, “Mapreading,” 321.

\(^{56}\) Ibid.

\(^{57}\) Ibid, 323.

\(^{58}\) Ibid.
prompt the question of “[w]hy in the blazes is he singing and not speaking?”

Therefore, his concept of moving away from realism was to ensure that the audience was aware that they were watching an opera as opposed to a filmed television program that replicated life. He achieved this through inserting traditional operatic forms to make the scenes and music adhere to a rigid structure that would not be present in everyday events that the viewers experienced.

This chapter has demonstrated that Britten felt that television was a useful educational tool and saw the potential in it as a way of communicating his operas to a wide audience. Having examined his attitude towards his television operas prior to *Peter Grimes*, I have also shown that Britten had clear ideas in regards to how he wanted his operas to be conveyed and how he wanted gesture to be used in opera. The following chapter will address Britten’s attitude towards the character of Peter Grimes and how he related to him.

---

59 Ibid, 322, 323.
Chapter 2: The creation of Britten’s Grimes

Having established Britten’s relationship with television opera and his views on gesture in opera, I will now consider the character of Peter Grimes that was present in Britten’s opera. As mentioned previously, Britten began working on the concept of the opera in 1942 when in California. On securing the commission from the Koussevitzky Music Foundation in 1942, he returned to England in the same year and in April asked Montagu Slater to write the opera libretto. In 1944 he began working on the music, completing it in February 1945.¹

The original character of Peter Grimes, created by George Crabbe in his poem The Borough (published in 1810), is a cruel character, with his “bullying, sadistic, and murderous” actions towards his apprentices and those living in the Borough.² The poem, which is arranged into twenty-four chapters, tells, among others, the story of Peter Grimes, who lives in the Borough and works as a fisherman. Chapter XXII discusses Peter Grimes and follows his life from his youth until his death. He is depicted in a solely negative light, a man of brutal actions and “cruel soul.”³ For example, lines 53-56 state:

---
But no success could please his cruel soul,  
He wished for one to trouble and control;  
He wanted some obedient boy to stand  
And bear the blow of his outrageous hand; (XXII, 53-56)

Peter Pears remarked that the original Grimes created by Crabbe was “quite simply an unattractive and brutal ruffian.” However, there are alternative interpretations of the character. For example, literary critic Willard Spiegelman argues that Britten’s portrayal of Peter Grimes is not simply a faultless version of Crabbe’s absolutely flawed character. He instead suggests that Crabbe’s Peter Grimes is not totally imperfect: “Crabbe has not painted a conventionally pre-Byronic hero; rather, the vague spirit of remorse, of wishing to fit in where he knows he will never be accepted.” Spiegelman offers the example of Crabbe implicating Grimes in the mistreatment of his apprentices: “two workhouse apprentices appear, are mistreated, and eventually die, but Crabbe peculiarly refrains from ever incriminating Grimes with more than circumstantial evidence.” Instead of assuming that Britten and librettist Montagu Slater dramatically changed the character, Speigelman suggests that Britten merely “smoothed over some of Crabbe’s brutalities.” It is clear when reading Crabbe’s work that Grimes is never explicitly involved in the apprentices’ death, suggesting for Spiegelman that this

---

4 Ibid.  
7 Ibid, 544.  
means that Crabbe has created Peter Grimes to be “not so much a sadist as a
dreamer incapable of regulating the violent aspects of his disposition.”

Yet, although there are alternative interpretations of Grimes, such as
Spiegelman’s, it is Britten and Pears’s interpretation of the character that we must
understand, as this was the character that they were attempting to convey to the
audience. Britten believed that he had changed the character significantly from the
figure in Crabbe’s work, stating that “in Peter Grimes I’m quite sure Crabbe would
not have approved at all of what we did with the character of Peter Grimes.” He
perceived the character in the opera as “a character of vision and conflict, the
tortured idealist he is, rather than the villain he was in Crabbe.” For his part, Pears
believed that the operatic Grimes was “not an old-fashioned cruel villain.”

According to Pears in an interview with the Radio Times on March 8, 1946, the
character of Grimes in Britten’s opera is “not a sadist nor a demonic character, and
the music quite clearly shows that.” He emphasized the desire for the audience to
have a sympathetic connection with the character, writing that “for this man
[Grimes] to be interesting, he must be sensitive, must suffer, and he must engage the
interest and the sympathy of the audience in his difficulties.”

---

9 Ibid.
11 Raymond Murray Schafer and Benjamin Britten, “British Composers in Interview: Britten,” in
12 Ibid.
14 Pears, “Peter Grimes (1965),” 5.
As he conveyed in a 1943 letter to musician and critic Erwin Stein, Britten wanted this more sympathetic image of Grimes:

I am finding lots of possibilities of improvement, especially the character of Grimes himself [...] At the moment he is just a pathological case – no reasons & not many symptoms! He's got to be changed a lot.\footnote{Philip Reed, “A Peter Grimes Chronology 1941-1945,” in The Making of Peter Grimes: Essays and Studies ed. Paul Banks (Woodbridge: The Boydell Press, 2000), 29.}

Britten altered the character so as to fit his own vision of a misunderstood outsider. When speaking with Canadian composer Raymond Murray Schafer, Britten stated that “a central feeling for us [Britten and Pears] was that of the individual against the crowd, with ironic overtones for our situation.”\footnote{Schafer and Britten, “British Composers in Interview: Britten,” 226.}

Outsider characters are common in Britten’s operatic works. For example, in \textit{Billy Budd} the character of Billy is presented to the audience as a well-meaning character with a speech impediment, which, as well as being a plot device leading to his downfall, evokes sympathy from the audience, as we can see that his intentions are good, but as a result of the speech impediment, his actions are often flawed. A key example of this occurs in Act II, scene ii, when Billy is questioned by The-Master-at-Arms, John Claggart, and Captain Vere, regarding the planning of a mutiny on the ship. As an audience we are aware that Billy is innocent and that Claggart is attempting to frame him for the crime. However, when questioned he is unable to respond as a result of his speech impediment and physically strikes out in frustration, killing Claggart. Vere believes that he has no option but to follow the law and sentence Billy to death. Thus, as a direct result of his speech impediment, which he cannot overcome, Billy meets his downfall. As Billy, unlike Peter in \textit{Peter
*Grimes*, has not made a direct appeal to us as an audience, we feel deep sympathy, but not empathy. Billy does not meet all three of Coplan’s conditions laid out in the Introduction: as he does not create a direct attachment with the audience by directly addressing us, we do not imagine the “target’s situation, experiences, and characteristics as though [we] were the target.”17

In *Owen Wingrave*, the title character is considered a weak person because of his pacifism. Owen Wingrave is a character who grows up in a military family, but who, in contrast to his family, is a pacifist. This conviction leads to his eventual downfall, after he attempts to prove his bravery by staying in a room that is haunted, in which he mysteriously dies.

Britten himself was a societal outsider. In his own life, according to Paul Kildea, he had “the appearance of belonging to Establishment society – awards, royal patronage, fiftieth-birthday tributes, eventual admittance into the House of Lords,” yet in reality he led an alternative lifestyle in comparison to the norm in Britain at the time.18 His pacifist conviction was perhaps the most public way that he shunned the traditional attitudes that were prevalent in the early to mid-twentieth century. During the Second World War, Britten registered as a conscientious objector and rejected any involvement in the War. His “Statement to the Local Tribunal for the Registration of Conscientious Objectors” (1942) suggested that he believed that “there is in every man the spirit of God” and therefore he could

---


not “take part in acts of destruction.”

This type of attitude led to hardships for some during the Second World War in Britain. For example, according to the Peace Pledge Union, a pacifist organisation founded in 1934, pacifism evoked negative reactions in Britain during this time, for example, the BBC “dismiss[ing] all its conscientious objector staff.”

As an active member of the Peace Pledge Union, Britten was a prominent member of the pacifist community and he, similar to Grimes, encountered negative public reactions to his beliefs and lifestyle. In the same way that Grimes was shunned for leading a solitary lifestyle by those in the close village community of The Borough, Britten was, to an extent, shunned for living differently from those who took an active part in the War. A letter from Pilot-Officer E. R. Lewis to the Musical Times states:

The favour recently shown to a young English composer now in America, has, to my knowledge, caused discontent which calls for notice [...] Why should special favour be given to works which [...] come from men who have avoided national service?

While composing Peter Grimes, he would have been keenly aware of the negative attitude towards pacifists, having recently returned from America where he had lived throughout the early part of the Second World War.

In a less public but no less incisive way, Britten was rendered an outsider by his homosexuality. He and Pears were partners, and homosexual relationships were

---

21 Humphrey Carpenter, Benjamin Britten A Biography (London: Faber and Faber Ltd, 1992), 152.
22 The Second World War lasted from 1939 to 1945. For further reading on Britten in the Second World War, see Humphrey Carpenter, Benjamin Britten A Biography (London: Faber and Faber Ltd, 1992), 124- 220.
illegal in the UK until 1967. The ban on homosexuality was lifted in this year as a result of the United Kingdom Parliament passing the “Sexual Offenses Act 1967.”

Although Britten and Pears lived and worked together for over three decades, it seems that Britten could not come to terms with his homosexuality, which may have contributed to a sense of being a social outsider. According to writer Ronald Duncan, “[h]e [Britten] remained a reluctant homosexual, a man in flight who often punished others for the sin he felt he’d committed himself.” According to novelist and journalist Colin MacInnes, this attitude is reflected in Peter Grimes, with Grimes being “the homosexual hero. The melancholy of the opera is the melancholy of homosexuality.”

Britten’s personal circumstances may therefore answer the question of why Britten wanted to create a character for which the audience could feel initially sympathy and later empathy. It seems that Britten’s personal relationship with Grimes was one of empathy with the character who was rejected by society because of how he behaved, but who also had the desire to be accepted. Britten would have felt an empathetic connection as, in line with the definition given of “empathy,” he felt with Grimes, as he had personal experiences of Grimes’s position as an outcast.

As Britten evidently had a significant personal connection with the themes in the opera, the casting of Pears as Grimes in both the original stage production and

---

later television opera was an important choice to make, as he was required to convey the role of a character with whom Britten felt a certain empathetic connection with. Pears had a distinct interpretation of the part, which, according to Seymore, several of Britten’s collaborators objected to:

Pears was chosen for the title role, [...] he was considered to have insufficient stage experience and to lack a mode of ‘heroic’ operatic projection. Britten, however, was adamant that Pears should sing the part of Grimes.27

Seymore’s examination of the portrayal of Peter Grimes by Pears and Jon Vickers, a Canadian tenor, analyzes recordings of the “What harbor shelters peace” monologue in Act I. She suggests that “Pears’s performance is more deliberately ‘visionary’” than that of Vickers, and that Pears’s interpretation is lacking an “heroic” vocal quality.28 The suggestion that the interpretation lacked an “heroic” quality is important to note, as it suggests that Britten did not want to create a hero who would be admired by audiences. Instead, the character of Grimes is vulnerable, making him an object of empathy for the audience.

It is apparent that Britten had Pears in mind when he first composed Peter Grimes. Seymore notes that he wrote to Pears on 11 February, 1944, “I’m writing some lovely things for you to sing – I write every note with your heavenly voice in my head.”29 She argues that “clearly the role was shaped by Britten’s artistic and emotional response to Pears’s voice which inspired, embodied and could

---

27 Seymore, The Operas of Benjamin Britten: Expression and Evasion, 70, 72.
28 Ibid.
communicate Grimes’s ‘character.’”\textsuperscript{30} This would suggest that Pears’s interpretation of the part may be assumed to be the definitive version of what Britten desired the role to contain, certainly in terms of the vocal delivery.

Walter Benjamin, in “The Work of Art in the Age of its Technological Reproducibility,” discusses the separation of the stage actor and film actor, stating: “[t]he stage actor identifies himself with a role. The film actor very often is denied this opportunity.”\textsuperscript{31} This suggests that the film actor is not able to inhabit as fully the character that he is portraying. However, I would argue that the separation of the film and stage actor is too artificial a distinction, with the case of Peter Pears playing Grimes being an example. With this television production of the opera in 1969, Pears’s continuous involvement with the character between the conception of the opera in 1941 and his final performance of the role in 1969 must be taken into account when considering the extent to which Pears identified with the character. The deep familiarity with the part that Pears had is apparent from the television production. Pears’s performance in 1969 certainly demonstrates a considerable knowledge of the part.

On the most basic level of the performance, it can be noted that Pears does not make the audience aware that they are observing a television opera, as he helps the audience maintain a suspension of reality through not watching the out-of-shot Britten conducting.\textsuperscript{32} In contrast to Pears, it is evident that other singers who did

\textsuperscript{30} Ibid.
\textsuperscript{32} During the filming of the opera, Britten conducted the orchestra in the same room as the set.
not know their parts as well are watching Britten conducting off set. For example, the singer playing the lawyer Swallow at 4:14 raises his eyes to look off-set in order to watch Britten. This knowledge would have enabled Pears to fully enter into the part of Grimes, as he knew the mindset that was required to play the part. In addition, Pears’s own experiences as an homosexual and pacifist probably allowed him to identify with Grimes as the figure of the social outsider.

From the evidence presented in this chapter, it is apparent that Britten identified with the character of Grimes and intended the audience to see him and empathise with him as a tragic character, as opposed to a brutal ruffian. Britten’s composition of multiple works with a tragic hero as the main character, as well as his own correspondence and interviews suggesting that he had changed Grimes to a character different from Crabbe’s original, lead to the conclusion that he had a fixed idea of how he wanted Grimes to be portrayed, something which Pears, who had the similar mind-set of the outsider in society, could convey. This leads to the need to examine the television opera, with the intention of seeing how Pears’s gestures, the camera, and the music combine to represent Britten’s conception of the character and the audience’s connection with him.
Chapter 3: The Prologue: The creation of a sympathetic connection through the interaction between gesture, camera, and music

The progression of the television production of the opera traces a gradual increase in intensity of our sympathetic connection with Grimes. In the opening Prologue courtroom scene, a sympathetic connection is established with Grimes as we observe his contrasting public and private personae and how they are emphasized through gesture and camera techniques.¹ This chapter will demonstrate how these public and private gestures help create and develop a sympathetic connection between the viewer and Grimes.

The opera opens with a Prologue, set as a courtroom scene where Grimes is being tried for the death of his apprentice; in the television production, however, the staging shows a crowd of village people in a tiered stall at the back, who are looking down on the witness box. This positioning of the villagers immediately visually pits the crowd against the individual. When he enters after being summoned by the lawyer Swallow, Grimes stands alone in the witness box set in the middle of the scene, his physical stance suggesting remorse and fear of retribution: his chin is dropped down on his chest for large sections of the scene, with his eyes focused on the floor. According to Rupprecht, in drafts of the opera, dating from around 1944, court scenes were a prominent feature and served a distinct purpose to juxtapose Grimes with the villagers:

Already at this early stage, it is clear, Britten was attracted to the inherent theatricality of the courtroom as a way to situate Grimes, in a highly ritualized and formal manner, as an outsider before the community.²

¹ See “Appendix 1” for a table of gestures throughout the scene.
Rupprecht discusses how Grimes is musically set apart from the crowd in the Prologue:

[T]he two words of hailing – “Peter Grimes!” – do more than announce the identity of the witness in a courtroom. Set to the music of this opening [...], the delivery of Peter’s name interrupts the slightly pompous woodwind tune with a sudden harmonic and rhythmic swerve.³

Even the tonal centre of the scene is skewed when Grimes enters, moving from a B-flat major tonic, representing the court, to an E tonic, which represents Grimes’s opposition to the villagers. Brett notes that this forms a tritone interval, making the tonal contrast between the villagers and Grimes uncomfortable to listen to.⁴ In support of this idea of the courtroom suggesting the opposition between Grimes and the village, Eric Crozier, the director of the original 1945 stage production of Peter Grimes, stated that the Prologue was intended to “illustrate the problem of Grimes’s isolation among the hostile townsfolk.”⁵ In his article “Notes on the Production of Benjamin Britten’s ‘Peter Grimes’” Crozier often discusses the importance of the crowd’s movement in the staged production, an idea which no doubt would have been transferred to the BBC television production.⁶

When discussing physical movement, I suggest that “large” and “small” gestures are used to create the sympathetic connection with Grimes. Large gestures are those where the body moves or takes a position where it occupies a large amount of space, as occurs when an actor’s arms move away from his body, or the

³ Ibid 32.
⁴ Ibid 38.
⁶ Ibid.
actor running across a space in the set. Such gestures are generally associated with moments when Grimes is feeling defensive, frustrated, or aggressive. For example, when Grimes is demanding a trial from the lawyer, Swallow, he pounds his fist down upon the table (5:26). This use of large gestures coordinates with one of Goldin-Meadow’s theories of gesture. Although she does not name them in a category of gestures, Goldin-Meadow suggests that people “gesture more when the task becomes difficult.”7 In the context of *Peter Grimes*, Peter Grimes gestures more and uses faster gestures when he becomes frustrated: the “difficult” task in his case is, in keeping with Goldin-Meadow’s theory of gesture, that of living as an outsider alongside the villagers.

What is particularly notable about Grimes’s large gestures is how the camera captures them in the television production. For the majority of the scene, the camera is zoomed out in order to give a wide view of the entire set, providing us with the clear view of the individual Grimes against the crowd. Although the character’s actions are unattractive to us as an audience, the juxtaposition of Grimes against the jeering and booing crowd evokes a certain amount of sympathy for the lone figure in the middle of the set. The camera moves to slowly pan across the scene and change perspective; for example, at 1:11 it begins to change from having Grimes and Swallow in the centre of the shot in the foreground as Grimes swears an oath and the crowd in the background, to being positioned to looking diagonally on at Grimes with Swallow at the far right of the screen (1:20). In the scene there are multiple changes of shots; for example, there is a close-up shot of Swallow (1:21),

---

helping the viewer identify who is singing, which changes seconds later to a shot from behind Swallow, looking at Grimes face on.

The shots of Grimes can be placed into two categories: pulled-out shots to emphasise “large” gestures and zoomed-in shots to emphasis “small” ones. The latter shots in particular help facilitate a sympathetic connection with Grimes; for example, there is a close-up shot of Grimes’s upper torso and head as he drops his chin down to his chest and takes a defensive position towards Swallow, who is describing him in negative terms (3:53). This shot allows us to observe how hurt Grimes is by Swallow’s description, particularly as we are able to see the expression of hurt on his face. Pulled-out shots can also help create a sympathetic connection with Grimes; for example, there is a pulled out shot that shows Grimes in the foreground with the tiered rows of the villagers gossiping set in the background (2:05). The shot gives the viewer the impression of the individual against the crowd and therefore encourages sympathy to be felt towards Grimes.

Pulled-out views of the scene, however, also give the viewers the image of Grimes that members of the community have. We see from the perspective of the crowd who dislike the character of Grimes. Therefore when we become privy to the more intimate side of Grimes, which is revealed at various points in the opera, particularly when he is with Ellen Orford, we become aware of the extent to which the village is mistaken in their assumptions regarding Grimes. Yet, we are also informed of why the crowd feels negatively towards Grimes. In essence, Britten is having us understand the reaction of the crowd, while at the same time revealing this reaction to be largely unfounded.
In contrast, “small” gestures are those that involve small introverted movements, such as turning the head slowly or taking small steps when moving across the stage. These largely occur when the character of Grimes feels intimacy, fear or sorrow. For example, the first small gesture we see occurs when Swallow is describing Grimes as “brutal, callous and coarse” to Ellen Orford, who Grimes admires (3:53). At this moment he slowly drops his chin down onto his chest and turns his body away into a defensive position, away from Swallow. Another example of a small gesture occurs at 6:37, when Grimes is alone after being confronted by the villagers at the trial and reflects on “the truth.” A third example of a small gesture in this scene occurs when Grimes slowly reaches out to hold hands with Ellen Orford (7:49). These smaller gestures help create a sympathetic connection with the audience, which is facilitated by the use of the camera. When there are small gestures being used, such as at 6:37, the camera zooms in and focuses on the head and upper torso. This camera close up on his face gives us a sense of intimacy with Grimes. Instead of observing Grimes as one in the crowd would, as we do when he makes large gestures, we get to see the gentler side of Grimes, one that only Ellen Orford is privy to. Thus we are encouraged to adopt her feelings towards Grimes, those of sympathy, as we see Grimes from the same physical perspective as her through close-ups.

Gesture also emphasizes the continuous separation of Grimes from society through physical distance between him and the other members of the village, which is made more evident in the television opera than in the staged opera through the use of camera shots. For example, in Act I, scene ii when Grimes enters the pub, his
distance from the rest of the village, although evident in a stage production, is made
clearer with distinct camera shots. The shots of the village people in the pub
alternate with shots of Grimes framed in the doorway, with occasional long shots of
the entire scene. This separation is also shown when he drinks alone at his own
table, while the other villagers share tables in the tavern (48:47). With the scene
being filmed from a raised vantage point, Grimes is at the bottom of the shot, while
the villagers are gathered together towards the top of the shot. In this sense, the
camera acts as a narrator to the action, as it cements the divide between Grimes and
the villagers through separating them with alternate shots or framing them in such a
way as to suggest a physical divide.

In addition to this physical divide, Grimes is musically set apart from the
people of the village. This is evident from the first time that he is summoned by
Hobson to his trial. Rupprecht states:

The delivery of Peter’s name interrupts the slightly pompous
woodwind tune with a sudden harmonic and rhythmic swerve [...]chromatic pitches pull the music flatwards, landing the phrase
rather abruptly on Hobson’s “Grimes!” calls. These cut across the
previous duple meter and their intonation is colored by an alien
sounding D-minor triad, superseding the bare octaves of the wind
tune with somber conflation of chromatic pitches above (D-sharp in
the flute and below (the sustained G-sharp in the bass). A form of
the opening theme returns now in the flute, but its sound is spectral
and distorted. From its opening moments, the opera imbues the
name “Peter Grimes” alone with unsettling disruptive force.8

This type of musical separation of Grimes and the village is evident at other
moments in the opera. It is used most starkly in the tavern scene in Act I, scene ii,
during which Grimes escapes a storm by entering the village tavern where a large

---

8 Rupprecht, Britten’s Musical Language, 32.
number of villagers are also sheltering. After a quarrel breaks out among the
villagers, Captain Balstrode calls for someone to start singing a song. Auntie, the
landlady of the village tavern, the Boar, and Ned Keene the apothecary, begin singing
a round together, and they are joined in the song by the rest of the village with the
exception of Grimes. As the song is started, Grimes is positioned in the foreground,
sitting alone on a stool and drinking from a tankard and faced away from the crowd,
towards the camera and ignoring his fellow villagers. Behind him the rest of the
villagers are looking towards those singing, enjoying their song. Grimes is thus
separated physically from the villagers.

Midway through their song, Grimes stands from his stool and climbs half-way
up the stairs that are situated at the side of the tavern and begins singing a version
of the same song that the villagers are singing, adding new lines, such as “Oh haul
away,” and adapting what has been sung before, but out of sync with everyone else.
Example 3.1 demonstrates the villagers’ version of the first half of the song, while
Example 3.2 shows Grimes’s adaptation of the music.

Example 3.1: The first half of the villagers’ “Old Joe” melody taken from Britten, Peter Grimes,
Act I, scene ii, pages 212-213.
© Copyright 1963 by Boosey & Hawkes Music Publishers Ltd
Reproduced by permission of Boosey & Hawkes Music Publishers Ltd
© Copyright 1963 by Boosey & Hawkes Music Publishers Ltd
Reproduced by permission of Boosey & Hawkes Music Publishers Ltd

As can be seen when comparing Examples 3.1 and 3.2, there are several differences between the two versions, which enforce the idea of Grimes’s differences from society. In Grimes’s version he expands and alters the melody, making it last double the duration of that of the villagers and adapts the text, making the story about himself as opposed to “Old Joe.” The ending of this section in Grimes’s version is distinctly different from that of the villagers, both in text and melodically. The villagers finish on the words “and found them a shoal,” which is a positive conclusion for the “Old Joe” of the song. In contrast, Grimes finishes by referencing “Davy Jones,” who in nautical mythology is a “sea devil,” a negative conclusion for Grimes’s own version of the first phrase.\(^9\) Musically, he finishes on a rising perfect fourth, making the first phrase feel incomplete, while the villagers’ version of the song ends by returning to the tonic. The surrounding accompaniment for both versions is also different. When the villagers are singing there is polyphony with all

---

parts singing in a round, as well as flourishes in the woodwinds and the timpani playing the rhythm of the melody. However, when Grimes begins to sing all the voices, apart from the chorus who sing the opening “Old Joe has gone fishing” on monotone unison D-flats, drop out. The only instrumental accompaniment is the first violins and violas, which also play unison D-flats in the same rhythm as the voices and sustained thirds in the bassoon. This sudden musical change echoes the directions in the score which state: “Peter’s entry upsets the course of the round.”

While singing, Grimes performs large gestures, like throwing his arm out and swaying his upper torso (50:40). As the camera pulls out from Grimes singing to a shot that encompasses the villagers (50:30), the viewer notices that his singing is disturbing the villagers, who keep turning their heads to look at him, or try to ignore him by turning their backs on him. In this way, Grimes’s separation from the villagers is emphasized both musically and physically.

Despite the rest of the villagers’ dislike of Grimes, Ellen Orford attempts to maintain her strong friendship with him. This relationship, unique in the context of the village where Grimes is almost universally disliked, is seen most clearly in the duet between Ellen and Peter at the end of the Prologue. This is one of the most revealing moments in the scene in terms of Grimes revealing his more intimate, less aggressive persona. The duet begins as the public is ushered from the courtroom and Ellen approaches Grimes to talk with him. Grimes at first reacts by walking away from her in a large physical gesture in a manner that shows the “public”

---


11 See from 6:37 in “Appendix 1.”
persona of Grimes. However, as Ellen placates him, his gestures become smaller and more intimate, slowly reaching out to hold hands with her (7:49).

Although there are no stage directions in the score, in the television production the physical interactions between Ellen and Grimes are enhanced by the camera. Previously in the scene, few close-up shots feature two characters; until this duet, there has been a crowd in the background, suggesting a public, as opposed to private, setting. By contrasting this with the focus on the two characters in the duet, we are given a sense of the closeness of their relationship. The close-up shot also exaggerates their “small” gestures, none of which are marked in the score, but which are vital in showing the softer side of Peter, the side of the character that the audience sympathizes with. For example, the eye contact between Ellen and Grimes is only noticeable because of the close-up (8:20).

In addition to the physical portrayal of and interaction between the two characters, the music enhances their relationship to the viewer. Willard Spiegelman presents an analysis of this duet section of the Prologue in his article “Peter Grimes: The Development of a Hero.” Spiegelman’s interpretation demonstrates how the movement on stage can dramatically alter the interpretation of a scene. He suggests that Grimes’s F minor tonality against Ellen’s E major tonality indicates conflict between the characters, stating that Grimes’s “duet with Ellen […] pits him initially against her.” The resolution of this bitonal duet to the unified E major, Spiegelman argues, erases this tension as Grimes has been “temporarily won over to her tonic

12 7:45.
14 Ibid 554.
through the reconciling mediation of A-flat and G-sharp.”  

I argue that his physical movements and gestures do not create the impression of him in conflict with Ellen, but instead show him reluctantly trying to avoid Ellen in order to protect her from society’s judgment. I agree with Spiegelman that the music suggests that the two characters are not united, but when combined with the physical action on stage, it is clear that Grimes does not act confrontationally towards her, but instead avoids her. The libretto at this point demonstrates Grimes’s attempts to dissuade Ellen from supporting him:

Grimes: Where the walls themselves gossip of inquest
Ellen: But we’ll gossip too, and talk and rest
Grimes: While Peeping Toms nod as you go…
   You’ll share the name of outlaw too!
Ellen: Peter we shall restore your name – warmed by
   the new esteem that you will find...
Grimes: Until the Borough hate poisons your mind

This section demonstrates that Grimes wants to avoid Ellen being gossiped about and persecuted by the village community, rather than him displaying anger towards her. It is also worth noting that Grimes never makes aggressive movements towards Ellen, which we see him do earlier in the same scene towards Swallow. Instead any large gestures that he makes are non-confrontational, moving away from Ellen and turning away from her. The moment at 7:00 is the only point in the Prologue where we see Grimes making large gestures, which would ordinarily suggest anger or aggression, with the shot only showing his upper body. The combination of a large gesture with a camera close-up normally associated with a small gesture gives the

\[15\] Ibid.
impression of Grimes feeling warmth towards Ellen, yet being unable to express it through small gestures.

The tonal progression throughout the duet demonstrates the move towards a united Ellen and Grimes. At 6:54, as Ellen tries to comfort him by stating “but we'll gossip too, and talk and rest,” Grimes avoids eye contact and strides away, singing about his anger at community, stating “While Peeping Toms nod as you go, you’ll share the name of outlaw, too.” However, as Ellen comforts him we can see the change to an E major tonality as he is placated by her words. The bitonality that represents conflict is now replaced by a single tonality. This key unification emerges gradually over this passage. Example 3.1 reveals the musical progression from the characters’ conflict to a united Ellen and Grimes. Notably, in Britten’s earlier drafts of the Prologue the characters shared the same E major key signature in their duet, suggesting that he intended the eventual bitonality to serve a dramatic and musical purpose.16

In the duet gesture corresponds with the music, which demonstrates that the performers were aware of their gestures and the impact that they would have. The characters’ opposing keys are emphasized in the way they move; as Grimes strides away he is in F minor, clashing with her pleading in E major. This bitonality remains as he moves towards her, turning his back to her and avoiding eye contact. During these actions, the camera has a relatively wide shot, imitating the distance between the two characters. However, as they sing against each other, Grimes gradually turns his torso to face Ellen, reaching for her hand as they resolve to the note E. As

---

they physically and emotionally move closer together, they do so musically as well. When both characters sing in the same key the camera zooms in as close as possible, keeping both Grimes and Ellen in the shot. This close shot is maintained in the final measures of the scene where Ellen and Grimes sing in unison. As a result of the camera work, there is a sense that we as an audience are sharing this intimate moment with Grimes and Ellen, particularly as we are able to observe their eye contact, which is an intimate action that can only be observed if in close proximity to those making eye contact. To observe this connection from such a close perspective is to have an intimate experience of their relationship.

17 From 7:49 to the end of the scene at 8:34.
© Copyright 1963 by Boosey & Hawkes Music Publishers Ltd
Reproduced by permission of Boosey & Hawkes Music Publishers Ltd
In addition to this reading of a constant struggle to achieve the same key that is apparent in the score, it is necessary to note that both parts are approaching the same key all the time, and the enharmonic equivalents are being used throughout. For example, on the fourth system of the score in Example 3.3, Ellen ends her phrase on a G-sharp. Although Grimes is in a different key, F minor, his subsequent phrase ends on an A-flat. As a result of this enharmonic respelling, the listener does not hear as strong a struggle as the score indicates. However, as suggested, visually the viewer is shown the conflict through the gesture of the two singers and the camera techniques that narrate their conflict.

The duet is one of the crucial moments in establishing our sympathetic connection with Peter Grimes. In this brief section, we begin to understand the reasons for his behavior around the village as well as why Ellen has a personal connection with him, a connection that we as the audience are encouraged to form with the character of Grimes. In contrast to Grimes, Ellen is an easily likeable character, being softly spoken towards the vulnerable, such as the apprentice and Grimes, and not being afraid to stand up against the crowd of angry villagers. By giving us the likeable character of Ellen as our role model, she influences, to an extent, how we should view Grimes.

This chapter has examined how gesture, music, and the camera interact to help the audience have a sympathetic connection with the character of Peter Grimes. It has laid out the concepts of “large” and “small” gestures, and the implications of these gestures on how the audience reacts to Grimes. The next chapter will examine
Interlude IV, and how the scene, devoid of singing, uses gesture and music to enhance the audience’s sympathetic connection with Grimes.
Chapter 4: Interlude IV: Gesture with no voice

Interlude IV follows Act II, scene i, in which Ellen confronts Grimes about his treatment of his current apprentice, resulting in Grimes striking her and angrily storming away. It leads into Act II, scene ii, which takes place in Grimes’s hut, at the end of which the boy meets his death by falling down the cliff into the sea. The fourth Interlude is entitled Passacaglia, and is of particular note in the BBC production as it deviates in terms of presentation from the five other Interludes in the opera by showing a silent Grimes and his apprentice on screen. In contrast, the other Interludes feature misty overlays with changing background colours. This presence of the apprentice and Grimes therefore means that the viewer focuses on the gestures made by the characters as opposed to the vocal elements of their presence. Given that there is no real dramatic action in the Interlude, we are able to look solely at Grimes’s gestures towards the apprentice and realize the implications of his gestures alone on how we feel about the character and how well we understand him and his motivations.

The film of the Interlude is essentially comprised of interchanging close-up shots of Grimes and the apprentice walking through a misty setting on their way to Grimes’s hut.¹ During stage productions of the opera, the Interludes are used for scene changes; for example, this Interlude falls between a village setting and Grimes’s hut. Indeed, the question of how these Interludes were to be treated on television when there was no practical need for them was an issue that Basil Coleman raised in a letter to Britten on May 14, 1967, stating “[I] realized the

¹ See “Appendix 2” for a table of gestures used in this Interlude.
complexity of trying to realize them in visual terms.” As Coleman had raised the issue so early on, it suggests that Britten would have been aware of the visual element of the Interludes and their importance in the visual flow of the television production. Thus it is necessary to question why this scene is treated differently from the previous Interludes and what the intentions of the score are. The use of gesture, I suggest, is intended to give the audience an insight into the relationship between Grimes and the apprentice, as well as Grimes’s personal feelings towards the boy. Although his feelings and regrets are narrated in the score with the return of themes from earlier scenes, the use of gestures in the Interlude makes them more explicit for the viewer.

Although the filming of Interlude IV is unique in the fact that there is action to accompany the music, it is worth noting that all six Interludes were composed programmatically in the sense that Britten had a fixed image in mind when composing them, demonstrated by the annotated titles that they were given. For example, Interlude I was “‘Every-day, grey seascape.” Philip Reed notes:

Britten required strikingly concrete images on which to focus as an initial stimulus to composition, possibly more so when, as in the purely orchestral interludes, there were no longer any words to sustain the narrative.

Reed’s statement both gives the solution as to why Britten titled his Interludes and provides more evidence to suggest that gesture was paramount to Britten in his

---

2 Letter from Basil Coleman to Benjamin Britten, May 14, 1967, GB-ALb.
4 Ibid, 82.
compositional process and trying to communicate his visual and dramatic ideas through music.

According to Claire Seymore, Interlude IV was originally to be entitled “Boy’s Suffering,” and she offers the following musical analysis of the Interlude:

[the bass melody is] derived from Grimes’s melodic phrase “God have mercy upon me” and the chorus’s related melody, “Grimes is at his exercise”. The counter-melody, played by the viola, represents the workhouse boy.6

David Matthews suggests that “[t]he frustration of Peter’s hopes is implicit [in this melody].”7 He points to the thwarted rising intervals that occur throughout the melody, which Seymore describes as follows:

As Grimes aspires to a more lofty future, the rising pitch and widening intervals suggest hope and optimism. Moving first to A major and then to E major, the increased rhythmic energy implies fulfillment.8

These readings of the score are further supported by Paul Banks, who has noted that in Britten’s own copy of the miniature score of the Passacaglia, he has annotated the score. The shots in the television production reflect this musical narrative. At the moment the boy enters the scene, the viola begins its melody, linking the two together. When Grimes is first shown at 1:25:05, in the strings we hear rapidly ascending statements that accompany Grimes emerging from the mist, leading into forte brass statements. This creates a vivid contrast between the accompanying music to that of the viola melody of the apprentice. It is apparent

---

6 Ibid.
8 Seymore, The Operas of Benjamin Britten, 53.
that the coordination between the music and the image were carefully planned. For example, as Grimes turns and changes the direction in which he is walking at 1:25:30, the music shifts from rapid string scales upwards to sustained chords in the flutes, bassoons, and horns.

This Interlude serves to reflect Grimes’s own internal battle. Matthews states:

[t]he theme, and the passacaglia as a whole, are concerned [...] with the conflicts within Grimes’s own personality. The relentless emphasis on F in the ground bass [...] refers back to the F pedal in Peter’s “creed.” The bitonality there symbolized the gulf between Peter and Ellen; here the tension between the restlessly modulating counter-subject and the unyielding, unchanging bass mirrors the two conflicting sides of Peter’s nature, his visionary aspirations constantly frustrated by his obsessive, self-destructive will.9

This inner turmoil is reflected in Grimes’s gestures and facial expressions. His repeated looks at the apprentice are evident throughout, often with a puzzled expression on his face, for example at 1:26:15 and 1:27:25. Again, the conflict is evident at 1:26:24, when Grimes sees something in the distance and points it out to the apprentice, bending down to be at the boy’s level. However, as Grimes realizes his own “small” gesture towards the apprentice, he straightens up and his smile fades. Through having Grimes interacting with the boy directly, followed by physical separation, on this occasion by his height, the scene shows the contrast between Grimes’s gentle nature and his public cold demeanor.

Although the musical narrative is evident in the score and to audience members who have a grasp of the musical details of the opera, for those without the knowledge of the score, this would be less explicit. Therefore the television

9 Interlude IV takes the form of a Passacaglia. In the previous scene, Peter and Ellen sing above the chorus, who are reciting the Creed in church; Matthews, “Act II scene i: an examination of the music,” 144.
production serves to make the musical narrative clear through the physical gestures of Grimes and the apprentice. This change from previous Interludes of featuring characters on screen indicates that Britten wanted us to know more about Grimes’s complex character and have sympathy for the character.

At this point in the opera, the exposure of the audience to the private Grimes and a reinforcement of our sympathetic connection with him are particularly necessary. In the previous scene, the sympathetic connection is weakened by his actions. Towards the beginning of the scene, Ellen notices that the apprentice has a bruise on his shoulder, suggesting that Grimes has abused his apprentice. When she confronts Grimes about his treatment of the boy, concluding that they have “failed” in starting a new life for themselves together, he strikes Ellen, after which he swiftly leaves with the apprentice. These two events make the audience question Grimes’s character and lead them to believe that he may be a character with no redeeming qualities. However, through this Interlude we are encouraged to adjust our views of Grimes as a violent man by observing his physical interaction with the apprentice. Although the apprentice shows his fear of Grimes throughout the Interlude by avoiding eye contact and holding a defensive, hunched position when walking next to him, Grimes reveals a more gentle, caring persona around the boy. For example, Grimes bending down to help the boy up when he falls over at 1:27:13 is a “small” gesture and the kindest one we have seen him perform, reminiscent of Ellen’s own tender treatment of the boy. This is a direct contrast to his violent actions in the previous scene and serves to renew our faith in his character. Other gestures that Grimes uses that suggest tenderness include the placement of his hand on the boy’s
shoulder at 1:26:32 and when he reaches down to help the boy up after he has fallen. These gestures are classified as “small,” as they are performed slowly and indicate tenderness as opposed to aggression towards the apprentice.

These gestures enforce Grimes’s vulnerability, which is more apparent in scenes where the audience sees the private Grimes. The hesitation with which Grimes performs small gestures in this Interlude suggest a level of insecurity that evokes sympathy from the audience. These gestures are small gestures that remind the audience of Grimes’s interactions with Ellen in the Prologue, in which he vocalized his sensitive personal feelings. Thus by Grimes performing these small gestures, the audience is pushed into feeling that Grimes is behaving sensitively and believing that his intentions are positive toward the apprentice, as they were to Ellen in the Prologue. This contrast with the violence in the previous scene serves to remind us that Grimes is a multi-dimensional character. Grimes’s hesitation to help the apprentice also reflects the idea of his internal conflict discussed earlier.

There is also a distinct character parallel between Grimes and the apprentice, with the boy representing Grimes’s own youth. According to Seymore, “his presence confronts Grimes with his own former innocence.”10 This connection perhaps accounts for Grimes’s often contemplative countenance, particularly when looking at the boy, the proximity of the camera to Grimes shows that his eyes are often narrowed and he appears to be frowning as if in deep thought. Although his expression in itself does not reveal Grimes’s internal thoughts, when examined in conjunction with the music it shows that he is contemplating something.

10 Seymore, The Operas of Benjamin Britten, 50.
This subtext of Grimes’s thoughts especially comes through in the parallel visual imagery between the apprentice and Grimes. The two characters are often framed by the camera in the same way, with just their heads and upper torsos being shown. Additionally, their entrances and exits out of shot are often mirrored. For example, the Interlude opens with the apprentice walking through the mist from the left side of the frame with his upper torso and head showing. As the shot cuts to Grimes, we can see that the same entrance is used, even if his facial expression is different from that of the apprentice. Along with these two elements, the alternation of shots of the two characters creates a visual association between them. This alternation becomes faster towards the end of the Interlude, serving to both build the intensity of the scene and strengthen the visual parallels between Grimes and the apprentice.

A significant element of the scene is the apprentice’s reaction to Grimes’s kind gestures towards him. When Grimes moves to put his hand on his shoulder or helps him up, the apprentice reacts by rejecting this gesture, moving into a defensive position, or looking away from Grimes. Although the “large” and “small” descriptions of gesture mainly apply to Grimes, we could describe the gestures made by the apprentice as “small” as he is not behaving aggressively, but instead trying to protect himself. An example that demonstrates this rejection occurs at 1:27:14, when the apprentice falls and Grimes moves to help him up. Although Grimes is actively trying to help him up, the apprentice moves away and pulls himself up without aid. Through not allowing Grimes to help him, the apprentice represents the idea that Grimes has been rejected by society to such an extent that
he cannot redeem himself, as no one will be able to forget his previous wrongs. This evokes sympathy from the audience as we can see that Grimes’s intentions are good. Indeed, we are also aware of how unsure Grimes is when he attempts to help the apprentice. Instead of actively picking him up, Grimes hovers next to him holding out his arm for the apprentice to take. This suggests that Grimes is nervous of exposing his private self to anyone, even his apprentice, and conveys that he will not be able to expose his private self to the village and therefore he will never gain their acceptance.

Although Grimes’s actions in other scenes of the opera suggest that he is not one to act kindly towards others, his concern for the apprentice’s welfare is confirmed to us as genuine in the following scene where he cautions the boy, who is about to climb down from Grimes’s hut to the boat: “Careful, or you’ll break your neck.” He is only distracted from looking out for the apprentice by a knock at the door by the people from the village, who, as Philip Brett suggests, are thus implicated in causing the boy to fall to his death.  

Following the event of the apprentice falling over and rejecting Grimes’s help, there is a rapid progression from the caring, private Grimes to the public, angry Grimes who is present at the end of the Interlude. His dramatic change of character comes with a change in the character of the music. In the section that corresponds with the apprentice’s falling over, the oboes and clarinets are playing repeated staccato and piano eighth and sixteenth-notes with the strings playing sustained lines and the horns and percussion interjecting, a sense of anticipation and

uncertainty. The anticipation is resolved in the music with Grimes’s change of character, with rapid ascending scales in the strings, which are also evident with Grimes’s first appearance in the Interlude. Grimes’s actions become brusquer, implying large gestures. For example, he quickly changes the direction that he is walking in and increases his walking pace. Significantly, he stops looking at the apprentice, focusing his attention on a point in the distance, in contrast to earlier in the Interlude when the camera shows that his visual attention is largely focused on the apprentice. This suggests an emotional disconnect between the two characters, despite Grimes being willing to help the apprentice earlier in the scene. This disconnect is significant as it shows the distinction between the public and private Grimes. When Grimes was alone with the apprentice without the village overshadowing him, he was able to show a more caring, intimate persona. However, as he returns to his hut, which is part of the village, his public aggressive front appears.

The emotional separation turns into physical separation as the camera only focuses on the apprentice or Grimes, not the two of them together. In contrast, in the middle of the Interlude when Grimes was performing small gestures, the apprentice and Grimes were frequently in the same shot together. With the two characters in one shot, the audience is forced into identifying one with the other, yet by separating them it seems that they have no direct connection with one another, resulting in Grimes returning to his normal public persona of avoiding connection with any members of the village.
Essentially this Interlude, although having no scripted action, creates a distinct narrative arc of the relationship between Grimes and the apprentice, conveyed largely through physical gesture and camera shots. The arc begins with Grimes acting indifferently towards the apprentice, only focusing on his end goal of fishing. However, as the Interlude develops, we notice that Grimes relates to the boy in a more attentive way than we have seen before. Indeed, he attempts to create a connection with the apprentice, bending down and pointing into the distance. This connection develops, and Grimes’s tenderness is revealed in full as he attempts to help the apprentice after he has fallen over. This is the peak of the narrative arc of Grimes’s and the apprentice’s relationship, as Grimes is behaving as positively as he has up to this point towards the apprentice. However, following the apprentice’s rejection of Grimes’s help, Grimes distances himself from the apprentice, an action that is captured in particular by the camera shots. The Interlude concludes with Grimes returning to his persona of the previous scene, acting roughly towards the apprentice.
Chapter 5: Act III, scene ii: The emergence of an empathetic connection

One of the most striking moments in the opera occurs in Act III, scene ii when Grimes is being pursued by the villagers while falling into a state of madness. In the scene, the sympathetic connection between the audience and Grimes is strengthened in various ways. For one, the whole community is chasing him, thus making him not just an outsider but also a victim hunted down by the crowd. Therefore we feel for him as we have in similar situations elsewhere in the opera, for example, the Prologue. There is also the issue of Grimes being persecuted for something that he did not do, thus making the viewers object to the crowd's actions and support Grimes in the conflict between him and the village. Although the divide between Grimes and the village is evident throughout the opera, this scene extends our emotional connection with Grimes to such a level that we feel an empathetic connection with him. Instead of simply feeling sorry for the character, which would be the case if we were feeling sympathy, our connection becomes such that we begin to understand Grimes's feelings and even share his despair at his situation, meaning that we are feeling empathy. This is particularly evident in the “Truth” segment, which will be discussed shortly. In order to discuss the scene, which is rich in gestures, it is most effective to break it down into seven segments: Entrance, Truth, Madness, Imagined Ellen, Anger, Real Ellen, and Resignation to Suicide.¹

The scene begins with the “Entrance,” which opens as a continuation of Interlude VI with the shot shrouded in mist (2:07:22). In the background we see a blurry silhouette of Grimes emerging from the back of the set, while the chorus of

¹ See “Appendix 4” for a table of gestures used in this scene.
villagers remains invisible but can be heard singing “Grimes.” This is a similar effect to the staged version, in which the score states that the village singers should be off stage. The absence of the physical presence of the chorus leaves ambiguity to whether or not the villagers are a figment of his imagination. As Grimes emerges out of the mist, we notice his physical weakness in both his language and his gestures. In terms of the libretto, Grimes’s madness is evident through the fragmented phrases and questions. As there are no on-stage characters to answer these questions, we as the audience of the opera take on the role of listener, building a stronger connection with Grimes; thus we feel as though he is addressing us directly. His physical position, directly facing the camera, enhances this connection.

The text evokes sympathy by presenting snippets of a confused train of thought. For example, the line “Where’s my home? [...] deep in calm water” is followed by “water will drink my sorrows dry.” These statements at first appear to make little sense, as they do not discuss the events occurring in the opera. However, the text gains added significance towards end of the scene when it becomes apparent that Grimes is coming to the realization of his own fate. This is a kind of retrospective sympathetic connection; through the content of the scene, we can reflect upon his earlier statements and attach greater meaning to them. As well as the content of his speech evoking sympathy, the broken recitative style of delivery suggests his unstable mental state. The rapid changes between different vocal timbres in successive statements also convey to the audience that Grimes is having a conversation with himself, reinforcing the sense of madness.
This “Entrance” segment is littered with small gestures, which Grimes has previously only used at times of tenderness or weakness and that have evoked sympathy from the audience. For example, he leans against a wooden post while asking: "What is home?" (2:07:41). This suggests to the audience Grimes’s exhaustion and feeling of being lost and is in stark contrast to earlier gestures in the opera, in which he maintains a façade of not caring about his own personal position within society. The close-up shot of Grimes’s face with his eyes half closed reinforces this sense of tiredness and fear.

His weakness and vulnerability, which strengthen the audiences’ sympathetic connection with him, are enforced by attempts to make large gestures. At various points when the chorus is heard out of shot searching for Grimes, he tries to physically act as he would in earlier scenes when he was at full strength. However, he is so physically weak that he cannot realize the gestural intention, the first time he has been unable to keep up this public façade. In previous scenes, when Grimes has attempted a large gesture to show anger or defense, he has always fulfilled the intention; for example, in banging his fist on a table or turning around quickly to face someone. However, in this scene, he is unable to do this. For example, at 2:08:13 the chorus can be heard singing “Grimes,” causing him to open his eyes wide in apparent desperation and move quickly away from the post. However, two seconds later he stumbles and falls back against it. This is an attempted large gesture that is thwarted by his physical and mental incapacitation. Instead of his public bravado, we see him cowering, half hidden by the post. This cowering can be equated to a small gesture; his shoulders are hunched and his body is protected by
the post, a gesture that makes him almost childlike, an idea that becomes more evident throughout this scene. This is also significant, as it is one of the few times that a large gesture has been transformed directly into a small gesture. Grimes rarely shows such weakness or vulnerability, both physical and emotional, converting a large gesture intention into a small gesture.

An empathetic connection is firmly established in the following “Truth” section, beginning at 2:08:19. In this section, Grimes declares his innocence in contributing to the deaths of his apprentices. Although this is significant, what is most striking is that he directly addresses us, the audience, through making eye contact with the camera. Up until this point Grimes’s gestures have been erratic, sometimes eyes wide open and rolling around, sometimes turning his head slowly and half closing his eyes. These changes demonstrate to the audience that he is not connecting with reality. Yet at 2:08:19, he begins his statement regarding the apprentices by singing “[t]he first one died.” On the word “died,” he looks into the camera lens, as if making eye contact with the audience. For the first time we have a direct connection with Grimes, who seems to be acknowledging us, breaking through the lens and links us directly with Grimes’s emotions. The effect of this connection is to make his declaration more convincing, as it has been stated to us, and the direction of his gaze influences our connection with him.

Grimes’s statement regarding the deaths of his apprentices increases his vulnerability to the audience, as he is connecting with us on a personal level and sharing his truth to us. Even though he is mad, rather than feeling sorry for him as an audience watching him, we are now directly connected with him on a human
level and at this point feel a strong empathetic, as opposed to sympathetic, connection.

The result of the direct eye contact is that the audience is drawn more deeply into the drama. According to film theorists Thomas Elsaesser and Malte Hagener:

The result [of eye contact] is a “cinema of displeasure” in which the usual subject-effects of plenitude or the ideological effects of illusionism deriving from smooth transitions and involvement in the filmic plot are foreclosed or denied.²

In other words, we are dragged from the perspective of the viewer to being a participant in the drama. Although this shift is uncomfortable, it also changes how we feel about Grimes. While he is making eye contact with us, we feel a personal connection, as opposed to having the position of an observer. Arguably, this action of making eye contact with the viewer decisively informs us that Britten believed that the character of Grimes as created by Crabbe had no direct contribution to the deaths of his apprentices. To make such a decision as to look directly into the camera during the recounting of the apprentices’ deaths would have been a considered and carefully planned one, with the expectation that this action would add weight to what Grimes was saying. This decision to look into the camera forms such a distinct empathetic connection with the character that, as Susan Leigh Foster suggests occurs with empathy, the viewer feels with Grimes, as opposed to for him.

To articulate this in another way, at the beginning of the opera we can see that the crowd is against Grimes, so we feel sympathy for him. We cannot feel empathy, because we do not know if he truly deserves their scorn, but because he looks weak,

---
² Thomas Elsaesser and Malte Hagener, Film Theory: An Introduction Through the Senses (New York: Routledge, 2010), 93.
we feel sorry for him. However, through the progression of the opera, we get to know Grimes as a person, rather than an object of sympathy, because the opera shows us multiple sides of his personality, such as his caring, vulnerable, and remorseful traits. Thus, we have increasing sympathy for him, to the point that, when Grimes makes a direct appeal to us by looking us in the eye in Act III Scene ii, we feel that we know him so well that we feel empathy for him, as we have established a strong enough connection that, even if we cannot relate to the situation that he is in, we can relate to him as a person. We know everything that he has been through to such a degree that we get the three things that Coplan suggests are necessary for empathy to be felt: “affective matching, other-oriented perspective-taking, and self-other differentiation.”

This segment of the scene clearly demonstrates how the intensity of the audiences’ relationship with Grimes is far greater in the television production than in a stage production. This is where the potential of the camera is realized; Peter Pears as Grimes is able to make a direct connection with every viewer. In contrast, the singer playing Grimes in a stage production cannot maintain this connection with everyone, as he is looking out to an audience of many. Through Grimes making eye-contact with the camera his situation becomes more personal to the viewer. Thus, although in a stage production a degree of sympathy is felt for Grimes in the audience, such an extreme connection that evokes empathy from an audience cannot easily be achieved.

---

Madness is a common theme throughout this scene, with Grimes showing various symptoms of mental instability, including facial expressions, inconsistently paced recitative, and rapid changes in mental and physical direction. Grimes’s madness creates a sympathetic connection between him and the audience in much the same way as his love duet with Ellen does in the Prologue: it demonstrates his vulnerability, as Pears’s interpretation of madness that we see in this scene is a vulnerable madness where he is afraid and confused. At this point, it is necessary to consider psychologist George Loewenstein’s article, “The Scarecrow and the Tin Man: The vicissitudes of human sympathy and caring,” which goes some way to attempt to explain why humans feel sympathy for the vulnerable. Loewenstein explores different causes for a person to feel sympathy for another subject, one of which is the victim being an “identifiable victim.” He suggests that intense visual imagery evokes sympathy that “may be one reason why successful movies, which develop stories and protagonists in a highly vivid fashion, evoke so much sympathy, even for fictitious characters.” In the case of Grimes, he is clearly mad, and is thus an identifiable victim.

This scene also enhances the conflict between the individual and the crowd that has been present throughout the opera and that plays a role in his eventual madness. The conflict is represented in various ways, with Grimes frequently positioned both physically and musically against the chorus of villagers. For example, in the Prologue he is physically separated from the crowd of villagers who

---

5 Ibid, 118.
6 Ibid.
are on tiered seating together, while he is separated as an individual on the witness stand. Similarly, he is separated musically from the chorus in Act I scene ii where he tries to overcome the crowd in their singing of “Old Joe has gone fishing,” during which Grimes “distort[s] each of its three tunes, but eventually the round overwhelms him.” 7 In Act III scene ii, he is separated both physically and musically, alone in the mist and having the crowd sing as one calling his name. He is also separated from the villagers by virtue of singing in different keys. This opposition evokes the sympathy in the audience that has been created in the more explicit scenes of division between Grimes and the chorus, such as the two previously mentioned.

Grimes’s madness is physically manifested in various ways. When considering gestures in this scene, the distinction between large and small gestures becomes slightly more problematic than it has been in previous scenes. The lack of a clear distinction between small and large gestures both stems from and conveys his madness. For example, at the beginning of the scene at 2:07:34, Grimes’s face pops out quickly from behind a wooden post while the chorus are singing “Grimes.” The close-up shot focuses on his face, but his gestures are quick, suggesting to the audience that something is wrong; his eyes are wide and he looks nervous. This is the first contradiction in gestures that the audience have seen thus far, the movements are small in terms of space occupied, but large in the sense that they are performed quickly. Thus we are given a sense of Grimes’s madness through his unpredictability. Previously we could interpret his mental state based on his

gestures; however, we are now unable to interpret his gestures as they are offering contradictory images to how he is feeling.

Throughout the scene, the camera emphasizes different gestures and, to an extent, narrates his madness. Camera close-ups on Grimes’s face create a stronger sense of his madness for the audience. For example, at 2:08:36 he is discussing the fate of a third apprentice, a subject that has evoked fear and sorrow previously when he is sane, but through the close-up shot of the camera, it is clear to viewers that he has a mad grin on his face. This is particularly striking as at no previous point in the opera have we seen Grimes wearing a smile that shows his teeth, the result being a clear demonstration of Grimes not being in a “normal” state of mind. Throughout this scene, various close-up shots of Grimes’s face show gestures that would not be perceptible to an audience in a theatre, but that intensify our feelings of sympathy towards Grimes by illustrating how completely madness has taken hold of him.

The camera also emphasizes changes in Grimes’s character as he moves between his different states of mind. For example, during the “Truth” segment, the camera focuses on his face at 2:08:37. However, as he suddenly changes character to mimic Swallow’s pronouncement on the death of his apprentices, the camera changes angle and distance from Grimes. The effect of this change in perspective is to emphasize Grimes’s change of character.

As well as physical gesture, Grimes’s madness is also conveyed through music. According to Rupprecht:

The scene’s madness, musically speaking, is an effect of fragmentary verbal and melodic quotations, continuing the pattern
of wordless leitmotivic returns in Interlude VI (and, more distantly, the “dreams” of the Act 2 hut scene).  

This use of quotations mirrors Grimes’s speech and physical gestures: erratic and unpredictable. In his speech he continuously quotes ideas from different parts of the opera and different characters, just as the music does. Additionally Grimes’s style of recitative, the ever changing and unpredictable pacing of his words, is mirrored in the constant movement between semitones in the accompaniment, which further enhances the instability of his voice.

Also in this scene is the idea of the crowd against the individual, a theme that echoes the Prologue where Grimes is set against the crowd. In this scene, he is also set against the villagers musically with what Rupprecht describes as the “tonal resistance” of the crowd. Grimes is musically overpowered by the villagers and is forced to resolve to the note that they are singing in the background. The resolution that he is unable to counteract the will of the village, no matter how much he wants to.

We are also able to visibly see how Grimes reacts to the villagers as when he imitates their speech he uses large gestures, for example when he states “Now is the gossip put on trial.” While singing this line, Grimes swiftly ascends the stairs with his arms waving wildly; mimicking this large gesture, the camera moves swiftly up to follow him up the stairs. The effect of this camera movement is to emphasize his large gestures. As suggested in Chapter 3, large gestures include moving quickly

---

8 Rupprecht, *Britten’s Musical Language*, 68.
9 Ibid, 69.
and thus by the camera moving quickly to follow Grimes, the camera is in effect making a large gesture to enhance Grimes's movement.

In the next segment, “Imagined Ellen,” beginning at 2:10:18, we see Grimes in imaginary conversation with Ellen, whom he believes to be standing in front of him. We recognize his change in mental focus from the villagers to Ellen as he cries “Ellen!” before stumbling forward down a step with his hands outstretched and using a soft vocal timbre. At this point the camera shot changes to look at Grimes face on as Grimes himself physically turns 90 degrees and stumbles towards the camera, his actual physical direction changing as his mood does.

The use of slower gestures in this section, classed as small gestures, is in contrast to his large gesture of striking Ellen in Act II Scene i, an action that took place in a public location, the village square. By using small gestures, the idea that Grimes has a softer private persona that he does not allow the villagers to see is reinforced. However, there is a rapid change in his feelings from tender love to anger towards his imaginary Ellen. This section is of particular note because of the sustained emotion and the contrast it shows to his later feelings towards Ellen. He begins his angry rave with “To hell with all your mercy.” This rant is accompanied by his public large gestures. It seems that the villagers singing his name in the background again provoke this reaction. As before, we can observe how Grimes changes when he believes that he is in the public domain.

The move into the “Real Ellen” segment is engineered through camera close-up and angle. The shot is of Grimes’s head, which is slumped forward with his eyes moving. On hearing Ellen’s voice out of shot we, the viewers, realize that she is
present. Grimes, however, apparently does not hear her because of his madness, an obliviousness that deepens our sympathetic connection with him. Everything that he has expressed a desire for in his madness is happening: he is alone with Ellen comforting him, and yet he cannot mentally register this event. The use of the camera at this point is significant in building a sympathetic bond. As it zooms tightly on to his face, we feel closely connected with Grimes and have a glimpse of his mental world. Although he does not react to Ellen’s singing to him, he always responds to the voices of the crowd. Thus we can see that Grimes is doomed to be unhappy: from his lack of reaction to her voice it seems that he cannot hear Ellen, who he loves, singing to him, but is aware of the villagers hunting him.

Here it is necessary to discuss Rupprecht’s analysis of this final scene, which demonstrates the incompleteness of scholarship on this work that this thesis is attempting to address. He states:

His early confusion of pronoun deixes – “his . . . my sorrows . . . Here you are! Here I am!” – complicates the issue of who he is addressing. One of only two questions he asks in the scene would appear to be directed, as in soliloquy, at the theatre audience rather than the Chorus: “Do you hear them all shouting my name?” (were he merely talking to himself, he would say “shouting your name”).

From analysis of the libretto alone this is indeed a problem, we cannot know for certain whom Grimes is addressing. However, by looking at the television production we can confirm what Rupprecht can only guess: Grimes is directly addressing the audience. In this way the television production illuminates the opera, making ambiguous events have clear meanings.

\[10\] Ibid, 71.
The final segment of this scene, "Resignation to Suicide," is where Balstrode tells Grimes to take his ship out to sea and sink it. Although the situation itself demands sympathy from the audience, perhaps one of the most striking things that enforces the sympathetic connection here is Grimes's performance of childlike gestures. For example, at 2:15:07 he allows himself to be led away, holding his arms close to his body with hands slightly extended out front as if to steady himself. This conveys vulnerability, which, as has been suggested, creates a sympathetic connection. The medium of television in this segment also intensifies this sympathetic connection. With the camera, we are able again to see close-up views of the characters' faces. In Grimes's case we can see the lack of focus of his eyes as Balstrode is talking to him. This is in contrast to earlier in the opera, when Grimes's gaze is always directed with focus at the subject that he is observing. Therefore this suggests a lack of both mental and physical focus.

Thus far in the opera there have been standard techniques used to evoke sympathy from the audience; however, a new device is used to reach the peak of dramatic and sympathetic intensity: the sudden introduction of seconds of silence before Balstrode tells Grimes to sink his ship. This is a moment of immense import and stands out to the audience for two reasons. First, is that this is the one time in the opera that oral communication has taken the form of speech as opposed to singing. This gives added gravitas to the words that Balstrode is speaking. The second reason is that the music stops for the first time in the opera. Up until this point there has been continuous music with the Interludes bridging gaps between acts, thus the silence is striking, particularly in this filmed version where there are
no intervals. This break in the musical narrative is deeply uncomfortable as the momentum of the opera that has been created through continuous music and thematic repetition has stopped. By moving away from singing and music, the event of Grimes being told to drown himself becomes more realistic and deviates from the operatic world that has been created.

As discussed in this chapter, gestures Act III, scene ii are used to great effect to enhance the dramatic impact of Grimes’s madness and draw the audience into Grimes’s madness. In this scene in particular, the camera-work is of utmost importance, as it plays a significant role in enhancing gestures and enabling an empathetic connection to be established between Grimes and the audience when he makes his statement regarding the apprentices, a connection that does not occur at any other point in the production.
Conclusion

As demonstrated by the Broadcast Audience Research Board statistics, television grew in popularity in the UK during Britten’s lifetime.\(^1\) Given his early experience as a composer for films, Britten saw potential in the use of television for broadcasting his operas. Through the use of camera angles and close-ups, television as a medium can be employed to intensify the dramatic and emotional impact of an opera by creating physical and psychological vantage points that are not possible to such a degree in stage productions. In this production of *Peter Grimes*, an example of this is seen when Grimes makes direct eye-contact with the viewer. As suggested in Chapter 5, this connection with every viewer is not possible in stage productions, and thus the viewer of staged productions cannot achieve such an intimate connection with Grimes.

Through the analyses of three separate scenes of the television production, this thesis demonstrates that gesture was a considered element of this production, with evidence that both Britten and Pears thought about gesture in opera. The considered gestures used contribute to the sympathetic and empathetic connection that the audience has with Peter Grimes. It is clear from correspondence, interviews, and writings that for Britten gesture was an important element of operatic productions. It is also apparent from the annotations in Pears’s scores that he thought about gesture in terms of how it would enhance his performance. This

---

interest from Britten and Pears in gesture is significant considering the extent of their input into the production.

Through the analyses of three separate scenes of the television production, this thesis has demonstrated that a sympathetic connection is created and strengthened throughout the opera, until the final scene when, through direct interaction with the audience, an empathetic connection is forged. Gesture plays a key role in building both types of connections by revealing Grimes’s vulnerability to the audience. Most significantly, the use of different gestures for the public and private Grimes enable us to connect with the character. When he performs “small” gestures, we can see his private, gentle side, which most often appears in scenes with Ellen. Yet when confronted by the villagers, his public personality emerges, demonstrated in part by his “large” gestures. For example, when Grimes is accused by the village people of murder in the opening Prologue, he performs “large” gestures. However, when he is alone with Ellen immediately following the trial he performs “small” gestures.

The medium of television cannot be ignored when examining the sympathetic and empathetic connection, as it intensifies gestures, and their implications, that may be present in a staged version of the opera. Through close-up shots, such as those during Grimes and Ellen’s duet in the Prologue, the viewer is able to see the facial expressions and eye-contact between the characters which emphasises the intensity of their emotions. Thus, the 1969 television production of Peter Grimes, although not reinventing the character, intensifies the viewer’s experience of the
opera and Grimes’ gestures, therefore creating a strong sympathetic and empathetic connection with Peter Grimes.
Bibliography

Primary Source Material

Film


Musical Score


Britten-Pears Archive (GB-ALb)
*Anglia Television Correspondence*: File: BP/1/245
- Letter from Aubrey Buxton to Benjamin Britten. 9 July 1962
- Letter from Benjamin Britten to Aubrey Buxton. 2 August 1962
- Letter from Brian Connell to Benjamin Britten. 4 April 1972
- Letter from Rosamund Strode, Assistant to Benjamin Britten. 12 April 1972
- Letter from Benjamin Britten to Anglia Television. 9 August 1961

*Associated Rediffusion LTD*: File: BP/1/388
- Letter from Boris Ford, Head of School Broadcasting to Benjamin Britten. 10 April 1957
- Letter from Boris Ford to Benjamin Britten. 12 July 1957
- TV Times statement. 25 October 1957
- Letter from Peter Morley to Benjamin Britten. 4 November 1960
- Letter from Benjamin Britten to Peter Morley. 12 November 1960
- Letter from Peter Morley to Benjamin Britten. 8 December 1960
- Letter from Peter Morley to Benjamin Britten. 6 January 1961
**BBC Correspondence with Britten:** File: No file reference
- Letter from Benjamin Britten to Mr. Crossley-Holland. 29 July 1960
- Letter from Benjamin Britten to Lionel Salter. 14 November 1961
- Letter from Benjamin Britten to Lionel Salter. 6 December 1961
- Letter with rehearsal schedule for *Billy Budd* attached from Basil Coleman to Benjamin Britten. 22 July 1966
- Letter from Sydney Newman (Head of Drama Group Television) to Benjamin Britten. 13 December 1966
- Letter from Gerald Savory (Head of Plays, Drama, Television) to Benjamin Britten. 8 December 1966
- Letter from David Attenborough to Benjamin Britten. 22 July 1968
- Letter to David Attenborough from Benjamin Britten. 13 August 1968
- Letter from John Culshaw to Colin Graham, with a copy for Benjamin Britten. 8 August 1968
- Letter from John Culshaw to Benjamin Britten. 1 November 1968
- Letter from John Culshaw to (unnamed- assumed general cast members). 4 December 1968
- Memorandum of Amendment Dated 5 May 1969
- Letter from Curtis W. Davis, Director of Cultural Programs (National Educational Television, New York) to Benjamin Britten. 19 December 1969

**Correspondence with Basil Coleman:** File: No file reference
- Letter from Basil Coleman to Benjamin Britten. 26 August 1949
- Letter from Basil Coleman to Benjamin Britten. 13 March 1951
- Letter from Basil Coleman to Benjamin Britten. 15 September 1952
- Letter from Basil Coleman to Benjamin Britten. 17 August 1953
- Letter from Basil Coleman to Benjamin Britten. 28 June 1955
- Letter from Basil Coleman to Benjamin Britten. 26 June 1960
- Letter from Basil Coleman to Benjamin Britten. 3 June 1962
- Letter from Basil Coleman to Benjamin Britten. 25 July 1966
- Letter from Basil Coleman to Benjamin Britten. 13 September 1966
- Letter from Basil Coleman to Benjamin Britten. 14 May 1967
- Letter from Basil Coleman to Benjamin Britten. 28 February 1968
- Letter from Basil Coleman to Benjamin Britten. 7 August 1968
- Letter from Basil Coleman to Benjamin Britten. 14 August 1968
- Letter from Basil Coleman to Benjamin Britten. 3 June 1969
- Letter from Basil Coleman to Benjamin Britten. 25 October 1975
- Letter from Benjamin Britten to Basil Coleman. 8 January 1952
- Letter from Benjamin Britten to Basil Coleman. 22 July 1957
- Letter from Benjamin Britten to Basil Coleman. 2 February 1961
- Letter from Benjamin Britten to Basil Coleman. 12 September 1966
- Letter from Benjamin Britten to Basil Coleman. 24 April 1967
- Letter from Benjamin Britten to Basil Coleman. 29 May 1967
Correspondence with John and Doris Culshaw: File: No file reference
- Letter from John Culshaw to Benjamin Britten. 1 July 1967
- Letter from John Culshaw to Benjamin Britten. 18 March 1969
- Letter from John Culshaw to Benjamin Britten. 6 December 1970
- John Culshaw. “Recording for Audio and Video with Benjamin Britten; By John Culshaw.” Draft copy. 11 June 1975


Photographs of BBC television recording of Peter Grimes: File: PHPN/14/14

Production photographs of Benjamin Britten’s opera Peter Grimes (1945): File: PHPN/14

Shooting score of “Turn of the Screw” from 1959: File: MSC3

Theodor Uppman’s “Billy Budd” File: File: MSC11

Secondary Source Material

Books


Gritten, Anthony and King, Elaine. *New Perspectives on Music and Gesture*. Oxford:


**Journals**


McN., W. “Britten’s 'Billy Budd.’” *The Musical Times* 93 (1952): 31-32


Newspaper and Magazine Sources


Websites


### Appendix 1: Peter Grimes's Gestures in Prologue

<table>
<thead>
<tr>
<th>Time (minutes: seconds)</th>
<th>Gesture</th>
<th>Large/ Small Gesture (where appropriate)</th>
<th>Camera shot</th>
<th>Text/ Event</th>
<th>Performance directions in score</th>
</tr>
</thead>
<tbody>
<tr>
<td>0:19</td>
<td>Walking with hands in pockets and actively avoiding eye contact with members of the village.</td>
<td>Large</td>
<td>Wide shot looking down from above with crowd shown</td>
<td>Grimes enters the courtroom</td>
<td>“Peter Grimes steps forward from the crowd”</td>
</tr>
<tr>
<td>1:48</td>
<td>Chin on chest but making eye contact with Swallow.</td>
<td></td>
<td>Showing waist up of Grimes and a wall of villagers behind him</td>
<td>“He died lying there among the fish”</td>
<td></td>
</tr>
<tr>
<td>2:05</td>
<td>Turns his back to the crowd.</td>
<td></td>
<td>Zoomed out at Grimes’s level, villagers behind Grimes</td>
<td>Crowd gossips about Grimes</td>
<td></td>
</tr>
<tr>
<td>2:22</td>
<td>Large head nod.</td>
<td>Large</td>
<td>Zoomed out at Grimes’s level, villagers behind Grimes</td>
<td>“Somebody called the parson” – crowd begins to gossip</td>
<td></td>
</tr>
<tr>
<td>3:08</td>
<td>Leans in towards Mrs. Sedley with a large head nod.</td>
<td>Large</td>
<td>Showing waist up of Grimes and a wall of villagers behind him</td>
<td>“I don’t like interferers!”</td>
<td></td>
</tr>
<tr>
<td>3:53</td>
<td>Slowly pulls chin into chest and slowly turns his body away with an expression of hurt on his face.</td>
<td>Small</td>
<td>Close-up of the upper half of his torso and face</td>
<td>Swallow describes him as “brutal, callous and coarse” to Ellen Orford</td>
<td></td>
</tr>
<tr>
<td>Time (minutes: seconds)</td>
<td>Gesture</td>
<td>Large/ Small Gesture (where appropriate)</td>
<td>Camera shot</td>
<td>Text/ Event</td>
<td>Performance directions in score</td>
</tr>
<tr>
<td>------------------------</td>
<td>---------</td>
<td>------------------------------------------</td>
<td>-------------</td>
<td>-------------</td>
<td>-------------------------------</td>
</tr>
<tr>
<td>4:47</td>
<td>Turns upper body quickly to face the crowd.</td>
<td>Large</td>
<td>Zoomed out at Grimes’s level, villagers behind Grimes</td>
<td>Crowd starts gossiping when Grimes is cleared of wrong-doing</td>
<td>“Hubbub again”</td>
</tr>
<tr>
<td>5:05</td>
<td>Gesticulating with his hand out in front of him towards Swallow.</td>
<td>Large</td>
<td>Showing waist up of Grimes and a wall of villagers behind him</td>
<td>Pleading to be allowed an apprentice</td>
<td>“Peter has stepped forward and is trying to speak”</td>
</tr>
<tr>
<td>5:10</td>
<td>Nodding vigorously and moving his hands quickly – frowning.</td>
<td>Large</td>
<td>Showing waist up of Grimes and a wall of villagers behind him</td>
<td>Pleading to be allowed an apprentice</td>
<td></td>
</tr>
<tr>
<td>5:19</td>
<td>Spins around to face crowd.</td>
<td>Large</td>
<td>Showing waist up of Grimes and a wall of villagers behind him</td>
<td>Gossiping of villagers when he says he doesn’t want a wife just yet</td>
<td></td>
</tr>
<tr>
<td>5:27</td>
<td>Hits a table with his fist.</td>
<td>Large</td>
<td>Showing waist up of Grimes and a wall of villagers behind him</td>
<td>Being brushed off by Swallow when he is still demanding an apprentice</td>
<td></td>
</tr>
<tr>
<td>5:42</td>
<td>Throws his arms out in front of him.</td>
<td>Large</td>
<td>Showing waist up of Grimes and a wall of villagers behind him</td>
<td>Accusing the villagers of continuing to gossip about him</td>
<td></td>
</tr>
<tr>
<td>Time (minutes: seconds)</td>
<td>Gesture</td>
<td>Large/ Small Gesture (where appropriate)</td>
<td>Camera shot</td>
<td>Text/ Event</td>
<td>Performance directions in score</td>
</tr>
<tr>
<td>-------------------------</td>
<td>---------</td>
<td>----------------------------------------</td>
<td>-------------</td>
<td>-------------</td>
<td>----------------------------------</td>
</tr>
<tr>
<td>5:47</td>
<td>Flinging himself forward.</td>
<td>Large</td>
<td>Showing almost full shot of Grimes and a wall of villagers behind him</td>
<td>Begging to be able to stand trial</td>
<td></td>
</tr>
<tr>
<td>5:51</td>
<td>Moving with arms outstretched and rocking side to side, shaking his fist.</td>
<td>Large</td>
<td>Showing almost full shot of Grimes and a wall of villagers behind him</td>
<td>“Let me thrust into their mouths the truth itself”</td>
<td></td>
</tr>
<tr>
<td>5:57</td>
<td>Arms wide open, looking up to the sky.</td>
<td>Large</td>
<td>Overhead shot with Grimes looking up and crowd on the other half of the stage</td>
<td>“The simple truth, the truth itself”</td>
<td></td>
</tr>
<tr>
<td>6:32</td>
<td>Head slightly raised, looking up to the sky,</td>
<td></td>
<td>Close-up on Grimes – only shoulders and head visible</td>
<td>“The truth...”</td>
<td></td>
</tr>
<tr>
<td>6:37</td>
<td>Head drops and shoulders slump.</td>
<td>Small</td>
<td>Close-up on Grimes – only shoulders and head visible</td>
<td>“the pity... and the truth”</td>
<td>“Ellen comes up to Peter”</td>
</tr>
<tr>
<td>6:49</td>
<td>Looks away from Ellen and pulls his shoulders back, making himself appear taller.</td>
<td></td>
<td>Close-up on Grimes and Ellen</td>
<td>“Where the walls themselves gossip of inquest”</td>
<td></td>
</tr>
<tr>
<td>6:54</td>
<td>Quickly turns towards Ellen.</td>
<td>Large</td>
<td>Close-up on Grimes and Ellen</td>
<td>Ellen pacifies him</td>
<td></td>
</tr>
<tr>
<td>7:00</td>
<td>Strides quickly across the stage.</td>
<td>Large</td>
<td>Camera zooms out quickly to keep both characters in shot</td>
<td>“While peeping Toms nod as you go, you’ll share the name of outlaw, too.”</td>
<td></td>
</tr>
<tr>
<td>7:14</td>
<td>Eye contact with Ellen.</td>
<td>Small</td>
<td>Close-up on Grimes and Ellen</td>
<td>Ellen pacifies him</td>
<td></td>
</tr>
<tr>
<td>Time (minutes: seconds)</td>
<td>Gesture</td>
<td>Large/Small Gesture (where appropriate)</td>
<td>Camera shot</td>
<td>Text/Event</td>
<td>Performance directions in score</td>
</tr>
<tr>
<td>------------------------</td>
<td>---------</td>
<td>----------------------------------------</td>
<td>-------------</td>
<td>------------</td>
<td>---------------------------------</td>
</tr>
<tr>
<td>7:21</td>
<td>Turns his back on Ellen.</td>
<td>Large</td>
<td>Close-up on Grimes and Ellen</td>
<td>“Until the borough hate poisons your mind”</td>
<td></td>
</tr>
<tr>
<td>7:26 – 7:47</td>
<td>Gradually turns towards Ellen and makes eye contact.</td>
<td>Small</td>
<td>Close-up on Grimes and Ellen</td>
<td>Grimes and Ellen coming to an agreement</td>
<td></td>
</tr>
<tr>
<td>7:49 – 8:05</td>
<td>Grimes and Ellen slowly reach out and hold hands.</td>
<td>Small</td>
<td>Camera zooms in slowly</td>
<td>Unison singing</td>
<td></td>
</tr>
<tr>
<td>8:06 – 8:24</td>
<td>Grimes and Ellen slowly move closer together, holding eye contact.</td>
<td>Small</td>
<td>Camera continues to zoom in</td>
<td>Unison singing</td>
<td></td>
</tr>
<tr>
<td>8:25 – 8:34</td>
<td>Grimes and Ellen walk slowly away, holding hands and maintaining eye contact.</td>
<td>Small</td>
<td>Camera turns to follow them and zooms out, whilst the screen fades to black</td>
<td>Leaving the courtroom</td>
<td></td>
</tr>
<tr>
<td>Time (hours: minutes: seconds)</td>
<td>Gesture</td>
<td>Grimes Performing Large/ Small Gesture (as appropriate)</td>
<td>Camera shot</td>
<td></td>
<td></td>
</tr>
<tr>
<td>-------------------------------</td>
<td>-------------------------------------------------------------------------</td>
<td>---------------------------------------------------------</td>
<td>-----------------------------------------------------------------------------</td>
<td></td>
<td></td>
</tr>
<tr>
<td>1:23:20</td>
<td>Misty image begins.</td>
<td></td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>1:23:40</td>
<td>Apprentice looks furtively around head moving quickly.</td>
<td></td>
<td>Upper torso of apprentice facing diagonally towards camera</td>
<td></td>
<td></td>
</tr>
<tr>
<td>1:24:26</td>
<td>Apprentice head down walks out of frame as shot fades to mist.</td>
<td></td>
<td>Upper torso of apprentice</td>
<td></td>
<td></td>
</tr>
<tr>
<td>1:25:05</td>
<td>Grimes appears looking down towards the ground, with shoulders moving as he walks.</td>
<td></td>
<td>Upper torso of Grimes walking</td>
<td></td>
<td></td>
</tr>
<tr>
<td>1:25:13</td>
<td>Grimes looks out into the distance with puzzled expression on his face.</td>
<td></td>
<td>Upper torso of Grimes walking. Camera begins to slowly move down, looking at Grimes from a lower angle.</td>
<td></td>
<td></td>
</tr>
<tr>
<td>1:25:30</td>
<td>Turns away from the camera so he is in profile.</td>
<td></td>
<td>Upper torso of Grimes walking side on to camera.</td>
<td></td>
<td></td>
</tr>
<tr>
<td>1:25:34</td>
<td>Continues walking.</td>
<td></td>
<td>Fade out from Grimes.</td>
<td></td>
<td></td>
</tr>
<tr>
<td>1:26:04</td>
<td>Fade into Grimes with his hand around the apprentice’s shoulder, holding him close while walking, facing towards the camera.</td>
<td>Small</td>
<td>Upper half of Grimes and apprentice’s upper-torso in shot on the left-hand side of the image.</td>
<td></td>
<td></td>
</tr>
<tr>
<td>1:26:08</td>
<td>Apprentice looks up at Grimes, Grimes looking away into the distance.</td>
<td></td>
<td>Camera begins to slowly move to give a shot of Grimes and the apprentice diagonally-on instead of face on.</td>
<td></td>
<td></td>
</tr>
<tr>
<td>Time (hours: minutes: seconds)</td>
<td>Gesture</td>
<td>Grimes Performing Large/ Small Gesture (as appropriate)</td>
<td>Camera shot</td>
<td></td>
<td></td>
</tr>
<tr>
<td>--------------------------------</td>
<td>-------------------------------------------------------------------------</td>
<td>--------------------------------------------------------</td>
<td>------------------------------------------------------------</td>
<td></td>
<td></td>
</tr>
<tr>
<td>1:26:15</td>
<td>Grimes looks down at the apprentice, with his arm still around his shoulders.</td>
<td>Small</td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>1:26:17</td>
<td>Grimes looks up – pensive thoughtful face. Apprentice looks up and Grimes avoids eye contact.</td>
<td></td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>1:26:24</td>
<td>Grimes’s eyes focus on something in the distance and quickly points. Bends down to the apprentice’s level and the apprentice follows his gaze.</td>
<td>Small</td>
<td>Camera moves so Grimes and the apprentice are at the centre of the shot.</td>
<td></td>
<td></td>
</tr>
<tr>
<td>1:26:28</td>
<td>Grimes smiles at the apprentice.</td>
<td>Small</td>
<td>Camera begins to move in slowly.</td>
<td></td>
<td></td>
</tr>
<tr>
<td>1:26:31</td>
<td>Grimes’s smile fades, apprentice looks down, Grimes straightens up.</td>
<td>Large</td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>1:26:32</td>
<td>Pats apprentice on shoulder.</td>
<td>Small</td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>1:26:35</td>
<td>Grimes and apprentice turn away from the camera and continue walking. Grimes continues to look into the distance with a contemplative look on his face.</td>
<td></td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>1:26:36</td>
<td>Grimes and apprentice walk out of shot.</td>
<td></td>
<td>Fade out</td>
<td></td>
<td></td>
</tr>
<tr>
<td>1:27:06</td>
<td>Grimes looking down at the apprentice with his hand on his shoulder. The apprentice is looking down at the ground.</td>
<td>Small</td>
<td>Fade in</td>
<td></td>
<td></td>
</tr>
<tr>
<td>Time (hours: minutes: seconds)</td>
<td>Gesture</td>
<td>Grimes Performing Large/ Small Gesture (as appropriate)</td>
<td>Camera shot</td>
<td></td>
<td></td>
</tr>
<tr>
<td>-------------------------------</td>
<td>---------</td>
<td>-------------------------------------------------------</td>
<td>-------------</td>
<td></td>
<td></td>
</tr>
<tr>
<td>1:27:11</td>
<td>The apprentice falls down. Grimes looks down at him.</td>
<td></td>
<td>Camera moves quickly down to focus on the apprentice, with the lower-half of Grimes’s body in shot.</td>
<td></td>
<td></td>
</tr>
<tr>
<td>1:27:14</td>
<td>Grimes begins to bend down and holds his arm out as if to help the apprentice up.</td>
<td>Small</td>
<td>Camera remains on apprentice. As Grimes bends down, his upper torso moves into shot.</td>
<td></td>
<td></td>
</tr>
<tr>
<td>1:27:16</td>
<td>The apprentice stands up without the aid of Grimes.</td>
<td></td>
<td>The camera follows the apprentice standing up.</td>
<td></td>
<td></td>
</tr>
<tr>
<td>1:27:19</td>
<td>Grimes continues to bend down, hovering over the apprentice with his hands slightly outstretched as if he is conflicted over helping him.</td>
<td>Small</td>
<td>The upper-torsos of Grimes and the apprentice are both in shot. Camera is zoomed in so the two fill the shot.</td>
<td></td>
<td></td>
</tr>
<tr>
<td>1:27:20</td>
<td>Grimes puts his hand on the apprentice’s back and leans over as if to check that he is not hurt.</td>
<td>Small</td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>Time (hours: minutes: seconds)</td>
<td>Gesture</td>
<td>Grimes Performing Large/ Small Gesture (as appropriate)</td>
<td>Camera shot</td>
<td></td>
<td></td>
</tr>
<tr>
<td>--------------------------------</td>
<td>---------</td>
<td>-------------------------------------------------------</td>
<td>-------------</td>
<td></td>
<td></td>
</tr>
<tr>
<td>1:27:27</td>
<td>Grimes straightens up and continues to walk with his hand on the apprentice’s shoulder.</td>
<td>Small</td>
<td>Camera begins to pull back, zooming out from the apprentice and Grimes.</td>
<td></td>
<td></td>
</tr>
<tr>
<td>1:27:31</td>
<td>Grimes takes his hand off the apprentice’s shoulder.</td>
<td></td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>1:27:33</td>
<td>Apprentice walks slightly in front of Grimes with his head down – Grimes has his head down with eyes moving between looking into the distance, looking at the floor, and looking at the apprentice.</td>
<td></td>
<td>Camera slowly moves to give a profile shot of the apprentice and Grimes.</td>
<td></td>
<td></td>
</tr>
<tr>
<td>1:27:37</td>
<td>Grimes looks down at the apprentice.</td>
<td></td>
<td>Camera begins to zoom in on the characters.</td>
<td></td>
<td></td>
</tr>
<tr>
<td>1:27:41</td>
<td>Grimes and apprentice slowly turn away from camera and walk out of shot as there is a fade-out.</td>
<td></td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>1:27:53</td>
<td>Fade in with Grimes facing the camera – walking quickly.</td>
<td></td>
<td>Only Grimes's upper-torso and head shown</td>
<td></td>
<td></td>
</tr>
<tr>
<td>1:27:55</td>
<td>Grimes looks into distance with chin raised (implication of large public gesture).</td>
<td></td>
<td>Shot moves up to head</td>
<td></td>
<td></td>
</tr>
<tr>
<td>1:27:57</td>
<td>Grimes turns side on to camera whilst walking with a serious expression on his face.</td>
<td></td>
<td>Camera follows Grimes's walking.</td>
<td></td>
<td></td>
</tr>
<tr>
<td>1:28:01</td>
<td>Grimes pauses and looks angrily out at the distance. He turns side on to camera and walks out of shot.</td>
<td></td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>Time (hours: minutes: seconds)</td>
<td>Gesture</td>
<td>Grimes Performing Large/ Small Gesture (as appropriate)</td>
<td>Camera shot</td>
<td></td>
<td></td>
</tr>
<tr>
<td>-------------------------------</td>
<td>---------</td>
<td>--------------------------------------------------------</td>
<td>-------------</td>
<td></td>
<td></td>
</tr>
<tr>
<td>1:28:04</td>
<td>Shot of apprentice looking around and looking worried.</td>
<td></td>
<td>Apprentice’s upper-torso and head shown</td>
<td></td>
<td></td>
</tr>
<tr>
<td>1:28:05</td>
<td>Apprentice walking quickly and looking scared face on to camera.</td>
<td></td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>1:28:08</td>
<td>Close up shot of Grimes walking quickly looking face on to camera, frowning.</td>
<td></td>
<td>Camera zooms in from upper torso and head to focus on the head</td>
<td></td>
<td></td>
</tr>
<tr>
<td>1:28:13</td>
<td>Grimes pauses walking and changes direction, walking quickly away.</td>
<td></td>
<td>Upper torso and head</td>
<td></td>
<td></td>
</tr>
<tr>
<td>1:28:15</td>
<td>Shot of apprentice looking around with a scared expression on his face.</td>
<td></td>
<td>Upper torso and head</td>
<td></td>
<td></td>
</tr>
<tr>
<td>1:28:19</td>
<td>Shot of Grimes’s head and neck as he’s walking with a focused expression on his face.</td>
<td></td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>1:28:23</td>
<td>Shot of apprentice looking scared.</td>
<td></td>
<td>Upper torso and head</td>
<td></td>
<td></td>
</tr>
<tr>
<td>1:28:27</td>
<td>Shot of Grimes turning quickly and looking angry.</td>
<td>Large</td>
<td>Upper torso and head</td>
<td></td>
<td></td>
</tr>
<tr>
<td>1:28:28</td>
<td>Grimes grabbing the apprentice's coat and dragging him up towards his hut.</td>
<td>Large</td>
<td>Shot pulled back to full body shot of Grimes and the apprentice.</td>
<td></td>
<td></td>
</tr>
</tbody>
</table>
### Appendix 3: The Interludes

<table>
<thead>
<tr>
<th>Interlude</th>
<th>Title(^1)</th>
<th>Britten’s Annotations on a September 1942 Draft Libretto(^2)</th>
</tr>
</thead>
<tbody>
<tr>
<td>I</td>
<td>“Dawn”</td>
<td>“‘Every-day,’ grey seascape”</td>
</tr>
<tr>
<td>II</td>
<td>“Storm”</td>
<td>“Storm at its height”</td>
</tr>
<tr>
<td>III</td>
<td>“Sunday Morning”</td>
<td>“Sunny, Sparkling music”</td>
</tr>
<tr>
<td>IV</td>
<td>“Passacaglia”</td>
<td>“‘Boy’s suffering’ fugato”</td>
</tr>
<tr>
<td>V</td>
<td>“Moonlight”</td>
<td>“Summer night, seascape, quiet”</td>
</tr>
<tr>
<td>VI</td>
<td>[no title]</td>
<td>“Foggy sea-scape, with Fog-Horn”</td>
</tr>
</tbody>
</table>


Appendix 4: Table of gestures in Act III, scene ii

<table>
<thead>
<tr>
<th>Section</th>
<th>Time (hours: minutes: seconds)</th>
<th>Gesture</th>
<th>Large/ Small Gesture (as appropriate) or contradiction in gestures</th>
<th>Camera shot</th>
<th>Text/ event</th>
<th>Performance directions in score</th>
</tr>
</thead>
<tbody>
<tr>
<td>Entrance</td>
<td>2:07:22</td>
<td>Blurry silhouette of Grimes emerging.</td>
<td></td>
<td>Continuous camera shot from Sea Interlude VI – shot shrouded in fog effect</td>
<td>Scene II begins</td>
<td></td>
</tr>
<tr>
<td></td>
<td>2:07:27</td>
<td>No image of Grimes – only fog.</td>
<td></td>
<td></td>
<td>“Grimes” sung by chorus out of shot</td>
<td></td>
</tr>
<tr>
<td></td>
<td>2:07:34</td>
<td>Grimes’s face emerges from behind a wooden post.</td>
<td></td>
<td>Grimes appears</td>
<td></td>
<td></td>
</tr>
<tr>
<td></td>
<td>2:07:35</td>
<td>Eyes moving quickly and held wide-open. Grimes facing camera.</td>
<td></td>
<td>Grimes’s upper-shoulders and head</td>
<td>“Peter comes in, weary and demented”</td>
<td></td>
</tr>
<tr>
<td></td>
<td>2:07:41</td>
<td>Leans back against wooden post with eyes half-shut.</td>
<td>Small</td>
<td>“What is home”</td>
<td></td>
<td></td>
</tr>
<tr>
<td></td>
<td>2:07:48</td>
<td>Slumps forward, eyes open wide.</td>
<td></td>
<td>“Where’s my home”</td>
<td></td>
<td></td>
</tr>
<tr>
<td>Section</td>
<td>Time (hours: minutes: seconds)</td>
<td>Gesture</td>
<td>Large/ Small Gesture (as appropriate) or contradiction in gestures</td>
<td>Camera shot</td>
<td>Text/ event</td>
<td>Performance directions in score</td>
</tr>
<tr>
<td>--------------</td>
<td>--------------------------------</td>
<td>-------------------------------------------------------------------------</td>
<td>---------------------------------------------------------------------</td>
<td>-------------</td>
<td>-------------</td>
<td>---------------------------------</td>
</tr>
<tr>
<td>(Entrance)</td>
<td>2:07:51</td>
<td>Eyes relax.</td>
<td></td>
<td></td>
<td>“Deep in calm water”</td>
<td></td>
</tr>
<tr>
<td></td>
<td>2:08:01</td>
<td>Begins to lean back against post and eyes look around quickly.</td>
<td>Contradiction: physically weak but attempting to be alert</td>
<td></td>
<td>“Water will drink my sorrows dry”</td>
<td></td>
</tr>
<tr>
<td></td>
<td>2:08:10</td>
<td>Fog horn sounds and Grimes looks around with his eyes and small movements of his head.</td>
<td>Small</td>
<td>Profile view of face and upper shoulders</td>
<td>Fog horn sounds</td>
<td></td>
</tr>
<tr>
<td></td>
<td>2:08:13</td>
<td>Grimes reacts to chorus singing his name and opens his eyes wide. Begins to move away from post.</td>
<td></td>
<td>Sudden change of camera shot to show upper torso and face with post in foreground</td>
<td>Chorus: “Grimes!”</td>
<td></td>
</tr>
<tr>
<td></td>
<td>2:08:15</td>
<td>Stumbles and falls against post, indicating not in control of body. Finishes gesture with hunched shoulders, half hidden behind post.</td>
<td></td>
<td></td>
<td>“Steady”</td>
<td></td>
</tr>
<tr>
<td>Section</td>
<td>Time (hours: minutes: seconds)</td>
<td>Gesture</td>
<td>Large/ Small Gesture (as appropriate) or contradiction in gestures</td>
<td>Camera shot</td>
<td>Text/ event</td>
<td>Performance directions in score</td>
</tr>
<tr>
<td>-------------</td>
<td>--------------------------------</td>
<td>------------------------------------------------------------------------</td>
<td>--------------------------------------------------------------------</td>
<td>-------------</td>
<td>-------------------------------------</td>
<td>---------------------------------</td>
</tr>
<tr>
<td>Entrance</td>
<td>2:08:17</td>
<td>Pulls chin down to chest.</td>
<td></td>
<td></td>
<td>“[h]ere you are. Nearly home.”</td>
<td></td>
</tr>
<tr>
<td>Truth</td>
<td>2:08:19</td>
<td>Begins to look up slowly with head and eyes.</td>
<td></td>
<td></td>
<td>“The first one”</td>
<td></td>
</tr>
<tr>
<td></td>
<td>2:08:21</td>
<td>Looks directly into camera, lifts head so he can make direct eye contact with camera lens.</td>
<td></td>
<td></td>
<td>“died”</td>
<td></td>
</tr>
<tr>
<td></td>
<td>2:08:22</td>
<td>His arm, which has been held across his body, drops.</td>
<td>Camera begins to slowly zoom in on his face.</td>
<td></td>
<td>“just died”</td>
<td></td>
</tr>
<tr>
<td></td>
<td>2:08:25</td>
<td>Slowly leans head against post.</td>
<td>Camera continues to zoom in.</td>
<td></td>
<td>“the other”</td>
<td></td>
</tr>
<tr>
<td></td>
<td>2:08:27</td>
<td>Upper body making small jerky movements with no intention.</td>
<td>Camera continues to zoom in so only his face can be seen.</td>
<td></td>
<td>“slipped and died”</td>
<td></td>
</tr>
<tr>
<td></td>
<td>2:08:29</td>
<td>Grimes stumbles forward.</td>
<td></td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td></td>
<td>2:08:32</td>
<td>Grimes looks around with his eyes.</td>
<td></td>
<td></td>
<td>“and the third will…”</td>
<td></td>
</tr>
<tr>
<td>Section</td>
<td>Time (hours: minutes: seconds)</td>
<td>Gesture</td>
<td>Large/ Small Gesture (as appropriate) or contradiction in gestures</td>
<td>Camera shot</td>
<td>Text/ event</td>
<td>Performance directions in score</td>
</tr>
<tr>
<td>---------</td>
<td>-------------------------------</td>
<td>---------</td>
<td>-------------------------------------------------</td>
<td>-------------</td>
<td>------------</td>
<td>--------------------------------</td>
</tr>
<tr>
<td>(Truth)</td>
<td>2:08:35</td>
<td>Chin falls down onto chest and his mouth slowly forms a grin showing his teeth.</td>
<td></td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td></td>
<td>2:08:37</td>
<td>Turns head away from camera.</td>
<td></td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>Madness</td>
<td>2:08:38</td>
<td>Walks slowly towards camera waving his arms in the air. He is still grinning and is slightly hunched over as he walks.</td>
<td></td>
<td>Camera changes angle, now looking at Grimes face on with post in foreground and Grimes walking towards the camera.</td>
<td>“accidental circumstance”</td>
<td></td>
</tr>
<tr>
<td></td>
<td>2:08:41</td>
<td>Collapses onto post with head looking down.</td>
<td></td>
<td>Close-up of upper torso and head.</td>
<td></td>
<td></td>
</tr>
<tr>
<td></td>
<td>2:08:44</td>
<td>Body slowly sinking towards the ground but holding onto post.</td>
<td></td>
<td></td>
<td>“Water will drink”</td>
<td></td>
</tr>
<tr>
<td></td>
<td>2:08:48</td>
<td>Body continues to sink.</td>
<td></td>
<td></td>
<td>“his sorrows”</td>
<td></td>
</tr>
<tr>
<td>Section</td>
<td>Time (hours: minutes: seconds)</td>
<td>Gesture</td>
<td>Large/ Small Gesture (as appropriate) or contradiction in gestures</td>
<td>Camera shot</td>
<td>Text/ event</td>
<td>Performance directions in score</td>
</tr>
<tr>
<td>---------</td>
<td>--------------------------------</td>
<td>-------------------------------------------------------------------------</td>
<td>--------------------------------------------------------------------</td>
<td>-------------</td>
<td>-------------</td>
<td>---------------------------------</td>
</tr>
<tr>
<td>(Madness)</td>
<td>2:08:49-50</td>
<td>Hand slides down the post as if he has lost his grip or given up trying to hold on.</td>
<td></td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td></td>
<td>2:08:51</td>
<td>Tries to stand straighter but falls back onto post.</td>
<td></td>
<td></td>
<td>“my sorrows, dry”</td>
<td></td>
</tr>
<tr>
<td></td>
<td>2:09:01</td>
<td>Continues to fall forward; he does not react as he did earlier in the scene.</td>
<td></td>
<td></td>
<td>Chorus: “Grimes”</td>
<td></td>
</tr>
<tr>
<td></td>
<td>2:09:05</td>
<td>Falls forward faster.</td>
<td></td>
<td></td>
<td>Chorus: “Grimes”</td>
<td></td>
</tr>
<tr>
<td></td>
<td>2:09:08</td>
<td>Grimes stands up quickly and turns towards the source of the sound. He stagers slightly.</td>
<td>Large</td>
<td></td>
<td>Chorus: “Peter Grimes!”</td>
<td></td>
</tr>
<tr>
<td></td>
<td>2:09:11</td>
<td>Walks forward quickly</td>
<td>Large</td>
<td>Grimes is diagonal to the camera.</td>
<td>“here I am here you are”</td>
<td></td>
</tr>
<tr>
<td></td>
<td>2:09:13</td>
<td>Moves forward quickly with arms wide open and gesticulating.</td>
<td>Large</td>
<td>Camera pans to follow him moving across the set.</td>
<td>“Hurry hurry”</td>
<td></td>
</tr>
<tr>
<td>Section</td>
<td>Time (hours: minutes: seconds)</td>
<td>Gesture</td>
<td>Large/ Small Gesture (as appropriate) or contradiction in gestures</td>
<td>Camera shot</td>
<td>Text/ event</td>
<td>Performance directions in score</td>
</tr>
<tr>
<td>-----------</td>
<td>-------------------------------</td>
<td>-------------------------------------------------------------------------</td>
<td>------------------------------------------------------------------</td>
<td>----------------------------------------------------------------------------</td>
<td>-------------------------------------------------</td>
<td>----------------------------------</td>
</tr>
<tr>
<td>(Madness)</td>
<td>2:09:16</td>
<td>Ascends stairs whilst waving his arms wildly.</td>
<td>Large</td>
<td>The camera pans up diagonally to follow his movement.</td>
<td>“Now is the gossip put on trial”</td>
<td></td>
</tr>
<tr>
<td></td>
<td>2:09:22</td>
<td>Reaches the top of the stairs and spins around, opening arms wide and throwing his chest forward.</td>
<td>Large</td>
<td>Camera looking at him from below.</td>
<td>“Come on!”</td>
<td></td>
</tr>
<tr>
<td></td>
<td>2:09:24</td>
<td>Slams hands down on posts at top of stairs assertively (not using them for support as he was earlier).</td>
<td>Large</td>
<td></td>
<td>“Land me!”</td>
<td></td>
</tr>
<tr>
<td></td>
<td>2:09:31</td>
<td>Looks up at the sky, face is sad and pleading.</td>
<td>Small</td>
<td>Sudden change in shot: camera close-up of face</td>
<td>“Turn”</td>
<td></td>
</tr>
<tr>
<td></td>
<td>2:09:34</td>
<td>Descends a stair.</td>
<td>Small</td>
<td></td>
<td>“the skies back”</td>
<td></td>
</tr>
<tr>
<td></td>
<td>2:09:42</td>
<td>Begins to lean forward and head slumps forward.</td>
<td>Small</td>
<td>Camera moves closer so all that is in shot is his face that is partly obscured by fog.</td>
<td>“and begin again”</td>
<td></td>
</tr>
<tr>
<td>Section</td>
<td>Time (hours: minutes: seconds)</td>
<td>Gesture</td>
<td>Large/ Small Gesture (as appropriate) or contradiction in gestures</td>
<td>Camera shot</td>
<td>Text/ event</td>
<td>Performance directions in score</td>
</tr>
<tr>
<td>-----------</td>
<td>--------------------------------</td>
<td>---------</td>
<td>---------------------------------------------------------------</td>
<td>-------------</td>
<td>-------------</td>
<td>----------------------------------</td>
</tr>
<tr>
<td>(Madness)</td>
<td>2:09:52</td>
<td>Grimes turns away so the back of his head is to the camera.</td>
<td>Small</td>
<td>Chorus: “Peter Grimes!”</td>
<td></td>
<td></td>
</tr>
<tr>
<td></td>
<td>2:09:54</td>
<td>Head slumped forwards but his arms are waving wildly.</td>
<td>Contradiction: he is making large gestures with his arms, but is obviously showing weakness with his head slumped forward.</td>
<td>Pulled back to upper torso and head.</td>
<td>“Old Joe has gone finishing”</td>
<td></td>
</tr>
<tr>
<td></td>
<td>2:09:57</td>
<td>Upper body moving erratically. Keeps walking forward and then changing direction quickly.</td>
<td></td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td></td>
<td>2:10:01</td>
<td>Stumbles and leans on fence.</td>
<td>Small</td>
<td>“and you’ll know”</td>
<td></td>
<td></td>
</tr>
<tr>
<td></td>
<td>2:10:05</td>
<td>Nodding his head as if talking to someone.</td>
<td></td>
<td>“when you land”</td>
<td></td>
<td></td>
</tr>
<tr>
<td>Section</td>
<td>Time (hours: minutes: seconds)</td>
<td>Gesture</td>
<td>Large/ Small Gesture (as appropriate) or contradiction in gestures</td>
<td>Camera shot</td>
<td>Text/ event</td>
<td>Performance directions in score</td>
</tr>
<tr>
<td>---------------</td>
<td>-------------------------------</td>
<td>--------------------------------------</td>
<td>-------------------------------------------------------------------</td>
<td>-------------------------------------------------</td>
<td>-----------------------------</td>
<td>---------------------------------</td>
</tr>
<tr>
<td>(Madness)</td>
<td>2:10:10</td>
<td>Remains still with eyes upturned and body slumped.</td>
<td></td>
<td>Chorus: “Peter Grimes”</td>
<td></td>
<td></td>
</tr>
<tr>
<td></td>
<td>2:10:13</td>
<td>Slowly begins to turn and closes his eyes slowly.</td>
<td>Small</td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>Imagined Ellen</td>
<td>2:10:18</td>
<td>Stumbling towards the camera as quickly as he seems to be able to move.</td>
<td></td>
<td>Grimes at back of shot with a post in the foreground.</td>
<td>“Ellen!”</td>
<td></td>
</tr>
<tr>
<td></td>
<td>2:10:20</td>
<td>Leans against fence and moves his arms slowly.</td>
<td>Small</td>
<td></td>
<td>“give me”</td>
<td></td>
</tr>
<tr>
<td></td>
<td>2:10:24</td>
<td>Reaches hand out slowly.</td>
<td>Small</td>
<td>Camera begins to move in.</td>
<td>“your hand”</td>
<td></td>
</tr>
<tr>
<td></td>
<td>2:10:32</td>
<td>Moves to hold the imaginary Ellen’s hand.</td>
<td>Small</td>
<td></td>
<td>“there now”</td>
<td></td>
</tr>
<tr>
<td></td>
<td>2:10:34</td>
<td>Head and body slumping forward.</td>
<td>Camera continues to move in.</td>
<td></td>
<td>“my hope is held by you. If you leave me”</td>
<td></td>
</tr>
<tr>
<td>Section</td>
<td>Time (hours: minutes: seconds)</td>
<td>Gesture</td>
<td>Large/ Small Gesture (as appropriate) or contradiction in gestures</td>
<td>Camera shot</td>
<td>Text/ event</td>
<td>Performance directions in score</td>
</tr>
<tr>
<td>------------------</td>
<td>-------------------------------</td>
<td>----------------------------------------</td>
<td>---------------------------------------------------------------------</td>
<td>----------------------------------------------------------------------------</td>
<td>-----------------------------------------</td>
<td>---------------------------------</td>
</tr>
<tr>
<td>(Imagined Ellen)</td>
<td>2:10:48</td>
<td>Eyes drop down</td>
<td>Small</td>
<td>Camera continues to move in for an extreme close-up of his face.</td>
<td></td>
<td></td>
</tr>
<tr>
<td></td>
<td>2:10:54</td>
<td>Swiftly pulls himself up and wrenches hand back.</td>
<td>Large</td>
<td>Change in camera shot: side view of Grimes’s upper torso and head.</td>
<td>“Take away”</td>
<td></td>
</tr>
<tr>
<td></td>
<td>2:10:56</td>
<td>Arm pulled up over face and staggering away from imaginary Ellen.</td>
<td>Large</td>
<td>“your hand [...] everything’s said”</td>
<td></td>
<td></td>
</tr>
<tr>
<td></td>
<td>2:11:01</td>
<td>Ascends a step and turns around quickly.</td>
<td>Large</td>
<td>Camera pans to follow him up a step.</td>
<td></td>
<td></td>
</tr>
<tr>
<td>Anger</td>
<td>2:11:04</td>
<td>Glares at the imaginary Ellen.</td>
<td></td>
<td></td>
<td>“To hell with all your mercy,” chorus singing in background</td>
<td></td>
</tr>
<tr>
<td></td>
<td>2:11:08</td>
<td>Raises himself up and gesticulates with his right arm.</td>
<td>Large</td>
<td></td>
<td>“To hell with your revenge”</td>
<td></td>
</tr>
<tr>
<td>Section</td>
<td>Time (hours: minutes: seconds)</td>
<td>Gesture</td>
<td>Large/ Small Gesture (as appropriate) or contradiction in gestures</td>
<td>Camera shot</td>
<td>Text/ event</td>
<td>Performance directions in score</td>
</tr>
<tr>
<td>---------</td>
<td>-------------------------------</td>
<td>---------</td>
<td>---------------------------------------------------------------</td>
<td>-------------</td>
<td>------------</td>
<td>--------------------------------</td>
</tr>
<tr>
<td>(Anger)</td>
<td>2:11:17</td>
<td>Raises his head and left arm towards the sky with his eyes closed, and slumps forward.</td>
<td>Camera moves in.</td>
<td>“And God have mercy upon you”</td>
<td></td>
<td></td>
</tr>
<tr>
<td></td>
<td>2:11:22</td>
<td>Turns his back to camera and leaps up a step.</td>
<td>Camera pulled back to see his upper torso and head.</td>
<td>Chorus: “Peter Grimes!”</td>
<td></td>
<td></td>
</tr>
<tr>
<td></td>
<td>2:11:25</td>
<td>Turns to look for the source of the noise with a wild look on his face and arms flung open.</td>
<td></td>
<td>“The voices are now close at hand and very distinct”</td>
<td></td>
<td></td>
</tr>
<tr>
<td></td>
<td>2:11:28</td>
<td>Quickly leans over in a hunched position, looking furtively around.</td>
<td></td>
<td>“Do you hear them all shouting my name?”</td>
<td></td>
<td></td>
</tr>
<tr>
<td></td>
<td>2:11:40</td>
<td>Holds hands in front of face as a megaphone, competing with the crowd.</td>
<td>Large</td>
<td>“Come home!”</td>
<td></td>
<td></td>
</tr>
<tr>
<td>Section</td>
<td>Time (hours: minutes: seconds)</td>
<td>Gesture</td>
<td>Large/ Small Gesture (as appropriate) or contradiction in gestures</td>
<td>Camera shot</td>
<td>Text/ event</td>
<td>Performance directions in score</td>
</tr>
<tr>
<td>---------</td>
<td>--------------------------------</td>
<td>---------</td>
<td>---------------------------------------------------------------</td>
<td>-------------</td>
<td>-------------</td>
<td>---------------------------------</td>
</tr>
<tr>
<td>(Anger)</td>
<td>2:11:51 Staggering forward, arms swinging wildly, staggering down steps.</td>
<td>Large</td>
<td>Camera follows his movements.</td>
<td>Declaration and repetition of his own name</td>
<td>&quot;Peter roars back at the shouters.&quot;</td>
<td></td>
</tr>
<tr>
<td></td>
<td>2:12:05 His body slumps and he stops walking.</td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td></td>
<td>2:12:06 Collapses onto floor.</td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td></td>
<td>2:12:10 Slowly leans back with his eyes open.</td>
<td>Large</td>
<td>Camera shot of Grimes's face.</td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td></td>
<td>2:12:22 Slumps forward again.</td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>Real Ellen</td>
<td>2:12:36 Remains still.</td>
<td>Large</td>
<td>Still focused on Grimes’s face.</td>
<td>Ellen: “Peter”</td>
<td></td>
<td></td>
</tr>
<tr>
<td></td>
<td>2:13:11 Makes a small movement as if to stand up.</td>
<td>Large</td>
<td>Camera slowly pulls away, but the shot is still focused on his face.</td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td></td>
<td>2:13:16 Begins to look around with his eyes.</td>
<td>Large</td>
<td></td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>Section</td>
<td>Time (hours: minutes: seconds)</td>
<td>Gesture</td>
<td>Large/ Small Gesture (as appropriate) or contradiction in gestures</td>
<td>Camera shot</td>
<td>Text/ event</td>
<td>Performance directions in score</td>
</tr>
<tr>
<td>---------------</td>
<td>--------------------------------</td>
<td>---------</td>
<td>---------------------------------------------------------------</td>
<td>-------------</td>
<td>-------------</td>
<td>---------------------------------</td>
</tr>
<tr>
<td>(Real Ellen)</td>
<td>2:13:20</td>
<td>Sits up slowly and leans back into Ellen's arm.</td>
<td>Small</td>
<td>Camera shot begins to show Ellen sitting beside him.</td>
<td>“Peter does not notice her. The voices are now very distant.”</td>
<td></td>
</tr>
<tr>
<td></td>
<td>2:13:21</td>
<td>Leaning further into Ellen's arm.</td>
<td>Small</td>
<td></td>
<td>“What harbour shelters peace”</td>
<td></td>
</tr>
<tr>
<td></td>
<td>2:13:42</td>
<td>Head sways to the side.</td>
<td>Large</td>
<td>Camera remains fixed on a shot which encompasses Ellen’s upper torso and head with Grimes’s shoulders and head.</td>
<td>“What harbour can embrace terrors and tragedies?”</td>
<td></td>
</tr>
<tr>
<td></td>
<td>2:14:28</td>
<td>Contented smile appears on his face.</td>
<td>Small</td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>Section</td>
<td>Time (hours: minutes: seconds)</td>
<td>Gesture</td>
<td>Large/ Small Gesture (as appropriate) or contradiction in gestures</td>
<td>Camera shot</td>
<td>Text/ event</td>
<td>Performance directions in score</td>
</tr>
<tr>
<td>------------------</td>
<td>--------------------------------</td>
<td>-------------------------------------------------------------------------</td>
<td>------------------------------------------------------------------</td>
<td>----------------------------------------------------------------------------</td>
<td>----------------------------------</td>
<td>---------------------------------</td>
</tr>
<tr>
<td>(Real Ellen)</td>
<td>2:14:52</td>
<td>Swiftly moves to his feet.</td>
<td>Large</td>
<td>Camera follows him standing up and pulls back slightly.</td>
<td>Balstrode: “Come on”</td>
<td></td>
</tr>
<tr>
<td></td>
<td>2:14:54</td>
<td>Stands upright, sideways on to Balstrode, making direct eye-contact with Balstrode.</td>
<td>Large</td>
<td>All three characters in shot.</td>
<td></td>
<td></td>
</tr>
<tr>
<td>Resignation to Suicide</td>
<td>2:14:56</td>
<td>Drops eye-contact and shoulders slump.</td>
<td></td>
<td></td>
<td>Balstrode: “Sail out till you lose sight of land”</td>
<td></td>
</tr>
<tr>
<td></td>
<td>2:15:00</td>
<td>Makes eye-contact with Balstrode again.</td>
<td></td>
<td></td>
<td>Balstrode: “sink the boat”</td>
<td></td>
</tr>
<tr>
<td></td>
<td>2:15:07</td>
<td>Grimes tries to maintain eye-contact with Balstrode but drops his gaze and allows himself to be led away with his hands held out slightly in front of him.</td>
<td></td>
<td></td>
<td>Balstrode: “Goodbye Peter”</td>
<td></td>
</tr>
<tr>
<td>Section</td>
<td>Time (hours: minutes: seconds)</td>
<td>Gesture</td>
<td>Large/ Small Gesture (as appropriate) or contradiction in gestures</td>
<td>Camera shot</td>
<td>Text/ event</td>
<td>Performance directions in score</td>
</tr>
<tr>
<td>--------------------------</td>
<td>-------------------------------</td>
<td>---------</td>
<td>-------------------------------------------------------------------</td>
<td>-------------</td>
<td>-------------</td>
<td>---------------------------------</td>
</tr>
<tr>
<td>(Resignation to Suicide)</td>
<td>2:15:08</td>
<td>Continues walking slowly and unsteadily.</td>
<td></td>
<td>Change of camera shot showing Grimes, Balstrode, and Ellen from a distance.</td>
<td>Grimes is led away</td>
<td></td>
</tr>
<tr>
<td></td>
<td>2:15:20</td>
<td></td>
<td></td>
<td></td>
<td>Fog begins to obscure view</td>
<td></td>
</tr>
<tr>
<td></td>
<td>2:15:24</td>
<td></td>
<td></td>
<td></td>
<td>Fog completely obscures view</td>
<td></td>
</tr>
</tbody>
</table>