

## **THE PLAYER'S TEMPEST**

### **THE PLAYERS**

- ACTOR #1: Prospero, Trinculo, narration
- ACTOR #2: Sebastian, Miranda, narration
- ACTOR #3: Caliban, Alonso
- ACTOR #4: Narration, Antonio and Stephano
- ACTOR #5: Boatswain, Ariel
- ACTOR #6: Footnote, Ferdinand and Gonzalo

S.E.T  
Presents  
**PLAYER'S TEMPEST 2015**

*The actors come out from behind the curtain to greet the audience.*

ACTOR #1

A glorious Shakespearian greeting to you all!

*Bows and curtsies (as demonstrated in the workshops).*

ACTOR #1

Hey, does anybody out there know anything about magic?

ACTOR #2

You mean like Harry Potter kind of magic? I know a lot about that. If truth be known... I'm kind of an expert on the subject.

*Actor #5 comes forward with a deck of cards.*

ACTOR #5

Here you go... pick a card. Any card...

*Actor #1 picks a card.*

ACTOR #5

Don't let me see it! (She focuses all her psychic energy) Is it the 6 of hearts?

ACTOR #1

No.

ACTOR #5

10 of spades?

ACTOR #1

No.

ACTOR #5

Queen of diamonds?

ACTOR #1

Don't call us, we'll call you.

*Actor #5 slinks away. Actor #6 steps forward to enlighten us.*

ACTOR #6

Magic: The use of spells, charms and rituals in seeking or pretending to cause or control events or to govern certain natural or supernatural forces.

*Actor #3 taps #6 on the shoulder and then pulls an egg out #6's ear.*

ACTOR #3

Like this?

ACTOR #6

Hey, how'd you do that?

ACTOR #3

MAGIC!

*Actor #3 bows dramatically and steps away to get ready for his next trick.*

ACTOR #1

Riddle me this if you would be so kind. Did Shakespeare use magic in his plays?

ACTOR #4

Oh, most assuredly he did.

ACTOR #5

Lots of fairies, ghosts and witches in Shakespeare. That's kind of like magic, isn't it?

*Actor #3 comes forward again.*

ACTOR #3

I think Shakespeare was making a connection between the spirit world and our own everyday world to teach us about... (he starts to cough) Excuse me... something in my throat...

*Actor #3 coughs and then begins PULLING SCARVES OUT OF HIS MOUTH. He gets some appreciation from the ensemble and maybe from the audience. He bows and moves away to prepare for his next trick.*

ACTOR #2

Shakespeare did use a lot of spells and curses in his stories. Probably got the idea from Harry Potter.

ACTOR #1

No, probably not.

ACTOR #4

You really have a thing for Harry Potter don't you? Day and night... Harry Potter Harry Potter nothing but Harry Potter.

ACTOR #5

I do not, that's completely ridiculous.

ACTOR #4

Oh really? (Confidentially to the audience) Watch this... (Back to Actor #5)  
What's the capitol of New Jersey?

ACTOR #5

Harry Potter... everybody knows that.

ACTOR #4

I rest my case.

ACTOR #1

Okay, okay but besides Harry Potter and spells and witches and curses... The point I'm trying to make here is that there's all kinds of magic that Shakespeare used. Like the magic of forgiveness and the magic of love. Pretty powerful stuff, actually.

*Actor #3 comes forward again.*

ACTOR #3

You mean, like how love and forgiveness can magically change things in life?

ACTOR #1

And make them better! Yes, like that exactly!

ACTOR #3

Hold that thought for a minute, will ya”? Jeeze, I got a rock in my shoe or something. It’s killing me!

*Actor #3 takes off his shoe and shakes it and an IMPOSSIBLY LARGE ROCK FALLS FROM HIS SHOE AND HITS THE GROUND.*

ACTOR #1

Better?

ACTOR #3

Much better, thank you.

*Actor #3 bows.*

ACTOR #1

Anyway, there is a lot of magic in the play that we’re doing today. A lot of different kinds of magic, so look out for it and see if you can spot it, okay? Great! So, is everybody ready to do the show?!

ENSEMBLE

Yeah, all right... Let’s do it!

*A moment of confusion and then Actor #5 comes forward.*

ACTOR #5 (Sheepishly to #1)

What play are we doing again?

*That’s the CUE that we’ve been waiting for. A STUDENT in the audience raises A LARGE BOOK above his or her head and shouts out...*

STUDENT

The Tempest by William Shakespeare!

*The ensemble’s full attention is now placed on the book. The Student comes center stage, the book held high. The actors gather around, awed. They reach out to the book like the apes to the monolith in 2001.*

ENSEMBLE

OOOOH.

*Actors #1, 5 and 6 take the book, holding it above them. The kid's cue to leave. The book is powerful. It leads them about the stage.*

ACTORS #1, 5 AND 6

TEMPEST TEMPEST TEMPEST TEMPEST....

*The book instructs them where it would like to be placed on the stage. They back off. Everyone watches for a moment and then the other actors come forward and pick up the book in a similar manner.*

ACTORS #2, 3 AND 4.

*TEMPEST TEMPEST TEMPEST TEMPEST....*

*They place the book on the pedestal at the narrator's station.*

ENSEMBLE

TEMPEST!

*STORM NOISES begin, provided by the ensemble, and the ship starts rocking. ACTOR #5 comes center wearing a sailor's cap. She conducts the storm.*

ACTOR #5  
(Boatswain)

A horrible storm rages, threatening all aboard the King's ship with a dark and gloomy end! King Alonso stumbles towards the Boatswain.

*ACTOR #3, wearing a crown (or some such kingly garb), grabs onto the Boatswain to keep from falling away.*

ACTOR #3  
(King Alonso)

Good boatswain, have care. Are we done for?

BOATSWAIN

I pray now, keep below!

*WHOOOOAAHHH...They split. Alonso falls away.*

BOATSWAIN

Traveling with the king are some loyal and not so loyal members of his court. Gonzalo, the good and kindly old Councillor...

*ACTOR #6 in a senator's robe stumbles towards the Boatswain hanging on for dear life.*

ACTOR #6  
(Gonzalo)

I have great comfort from this fellow: methinks he hath no drowning mark upon him.

*WHOOOAAHHH... They split. Gonzalo falls away.*

ACTOR #2  
(Sebastian)

A pox o' your throat, you bawling, blasphemous, incharitable dog!

ACTOR #4  
(Antonio)

Hang, cur! Hang! We are less afraid to be drowned than thou art.

BOATSWAIN

...and Sebastian and Antonio...I hate those guys.

*ACTOR #4 and ACTOR #2 (wearing swords) come up on either side of the Boatswain.*

*WHOOOAAHHH... They split. Sebastian and Antonio fall away.*

BOATSWAIN

...and finally, because I don't think we can hold out much longer... there's Ferdinand, all around nice guy and son to Alonso, the King of Naples.

*ACTOR #6 (changed into his youthful "nice guy garb") stumbles up to the Boatswain.*

ACTOR #6  
(Ferdinand)

Nasty bit of luck, eh, old chap?

*WHOOOAAHHH... They split. Ferdinand falls away.  
The ENSEMBLE cranks up the volume and things don't look good.*

ENSEMBLE

Mercy on us! We split, we split!!!

*They go off in all directions. The storm lessens to just a gentle wind. Actor #1 (PROSPERO) and ACTOR #2 (MIRANDA) take center stage. Prospero takes her hand and leads her up the imaginary staircase to "PROSPERO'S CELL." ACTOR #4 comes downstage to narrate.*

ACTOR #4

Prospero, master of the supernatural arts and ruler of a strange isolated island...leads his beautiful daughter, Miranda, up to his study, for the time has come to reveal important secrets of the past.

*They enter Prospero's cell. A door creaks.*

ACTOR #2

(Miranda)

If by your art, my dearest father, you have put the wild waters in this roar, allay them. O, I have suffered with those that I saw suffer. Dash'd to pieces. Poor souls, they perish'd...

ACTOR #1

(Prospero)

Be collected; There's no harm done. I have done nothing but in care of thee, my dear daughter, who art ignorant of what thou are, nought knowing of whence I am. 'Tis time I should inform thee farther.

ACTOR #4

So Prospero assures Miranda that no one on the ship has been harmed and that she should listen carefully to the tale he has to tell.

ACTOR #1

(Prospero)

Twelve year since, Miranda, twelve year since, I was the Duke of Milan and a prince of power and thou, my only heir, a princess.

ACTOR #2

(Miranda)

O the heavens! What foul play had we, that we came from thence? Or blessed was't we did?

PROSPERO

Both, my girl: By foul play, as thou say'st, were we heaved thence, But  
blessedly help hither.

MIRANDA

Help? ... Footnote!

*ACTOR #6 (Footnote) comes center-stage.*

ACTOR #6

Help... past tense of "help." Help hither... to be helped to a safe place.

MIRANDA

Thank you, Footnote.

*ACTOR #1 (Prospero) continues his story in pantomime as ACTOR #4 continues to narrate.  
FOOTNOTE bows and runs off.*

ACTOR #4

So, Prospero tells Miranda about Antonio, his plotting, perfidious brother  
whom he trusted to manage the affairs of state as Prospero himself became  
more and more rapt in his secret studies of the Supernatural Arts.

PROSPERO

My own false brother, he did now believe he was indeed the duke.

ACTOR #4

So, his brother, Antonio (that's me, you'll see later), ambitious and greedy  
for power, plots with Prospero's enemy, Alonso, The King of Naples, to  
extirpate Prospero and his daughter Miranda from the dukedom.

MIRANDA

Extirpate? Footnote!

*FOOTNOTE runs forward.*

ACTOR #6

Extirpate... To root out, to destroy or remove completely; exterminate;  
abolish.

MIRANDA

Ouch.

ACTOR #4

So, one midnight the gates of Milan were opened and Antonio (yours truly) and a treacherous army banished Prospero and the baby Miranda from the city and put them out to sea in a rotten carcass of a boat.

MIRANDA

Alack, what trouble was I then to you!

PROSPERO

Thou wast that did preserve me. Thou didst smile. Infused with a fortitude from heaven...

*Back to pantomime.*

ACTOR #4

Providence divine did bring them ashore. A noble Neapolitan, Gonzalo (the older kindly Senator)...

*Actor #6 pops out and bows with too much youthful enthusiasm.*

ACTOR #4

Older... (Actor #6 adjusts) No, older... (another adjustment) One foot in the grave old! (Actor #6 limps away). So, out of his charity, Gonzalo stocked the ship with garments and necessaries and knowing of Prospero's love of books, furnished him with volumes from his library. They came to this island and Prospero became master of a new land and continued his studies and educated his daughter and now on this day, his enemies have been brought to his shores by the power of his magic and a most auspicious star.

PROSPERO

Now... Thou art inclined to sleep; 'tis a good dulness, And give it way.

*He waves his hand and she goes to sleep. ACTOR #5 appears as ARIEL.*

ACTOR #5

(Ariel)

All hail, great master! Grave sir, hail!

PROSPERO

Ah, my messenger, my servant, my friend, Ariel... Hast thou, spirit,  
Perform'd to point the tempest that I bade thee?

ARIEL

I flamed amazement. All plunged in the foaming brine and quit the vessel.

PROSPERO

But are they, Ariel, safe?

ARIEL

Not a hair perish'd. In groups I have dispersed them 'bout the isle. The  
king's son Ferdinand I have landed by himself. I'll bring him in a sec.

PROSPERO

Ariel, thy charge exactly is perform'd: but there's more work.

ARIEL

Oh, man... Is there more toil? Let me remember thee what thou hast  
promised, which is not yet perform'd me.

PROSPERO

What is it thou canst demand?

ARIEL

My liberty.

PROSPERO

Before the time be out? No more!

ARIEL

I prithee, remember I have done thee worthy service.

PROSPERO

Dost thou forget from what a torment I did free thee?

*ACTOR #4 returns to narrate. Prospero and Ariel pantomime.*

ACTOR #4

Prospero reminds Ariel of how he rescued her from the foul witch Sycorax who once inhabited the island and whose beastly son, Caliban, still inhabits here in Prospero's service.

ARIEL

I thank thee. Pardon master; I will be yours to command and do my spiriting gently.

PROSPERO

Do so, and after two days I will discharge thee.

ARIEL

That's my noble master! What shall I do? Say what; what shall I do?

PROSPERO

Make thyself invisible to every eyeball else. Go take this shape and do thy work: go, hence with diligence!

*Ariel splits. Prospero releases Miranda from her spell of sleep.*

PROSPERO

Awake, dear heart, awake! Thou hast slept well; Awake!

MIRANDA

The strangeness of your story put heaviness in me.

*ACTOR #3 (CALIBAN), starts up the stairs to the cell lugging a burden of wood. He thinks better of the climb and sits down instead.*

PROSPERO

Come, we'll visit Caliban.

MIRANDA

'Tis a villain, sir, I do not love to look on. By your kindness you took him into your home and here he pays you with rude language and foul speeches.

PROSPERO

But, as 'tis, we need him: he does make our fire, fetch in our wood and serves in offices that profit us. What, ho! Slave! Caliban!

ACTOR #3  
(Caliban)

There's wood enough within.

PROSPERO

Come forth, I say! There's other business for thee: Come, thou tortoise!

*ACTOR #5 (Ariel) pops in, wearing a magic INVISIBLE garment. No one sees her, not even Prospero.*

ARIEL

My Lord...

PROSPERO

Who's that?

ARIEL

My Lord...

PROSPERO

Where are you, I say?

ARIEL

My Lord... (she lifts the invisibility cloak so that he may see her). My lord it shall be done.

PROSPERO

Fine apparition! My quaint Ariel. (she puts it back on and is invisible again)  
You wear the magic cloak of invisibility I see.

ARIEL

You see?

PROSPERO

What?

ARIEL

Forget it.

*Ariel pops out.  
Caliban squashes a bug and eats it.*

PROSPERO

Thou poisonous slave, got by the devil himself upon thy wicked dam, come forth!

CALIBAN

Well, geeze...what'd I do? Why's he so mean to me?

ACTOR #4

Because, you are a beast with no sense of right or wrong. Ugly. Nasty. Bad breath.

CALIBAN

Ah... Drop on you both! A southwest blow on ye and blister you all o'er!

PROSPERO

For this, be sure, thou shalt have cramps, side-stitches that shall pen thy breath up.

*Prospero shoots some electric jolts from his hand. Caliban manages to dodge them.*

CALIBAN

This island's mine, by Sycorax my mother, which thou takest from me!

PROSPERO

Hag-seed hence! If thou neglect'st or dost unwillingly what I command, I'll rack thee with old cramps, fill all thy bones with aches, make thee roar that beasts shall tremble at thy din.

CALIBAN

No, pray thee.

*Prospero gets a good jolt in.*

CALIBAN

(Aside) I must obey: his art is of such great power. But he's no Harry Potter that's for sure.

*Caliban hurries away. ACTOR #5 (Ariel) enters in an invisible garment followed by ACTOR #6 (Ferdinand). The Ensemble creates some MAGICAL MYSTICAL MUSIC that he is powerless to resist. Prospero and Miranda come down for a closer look.*

ACTOR #6  
(Ferdinand)

Where should this music be? I' the air or the earth?

MIRANDA

What is't? a spirit?

PROSPERO

No daughter; it eats and sleeps and hath such senses as we have, such. A goodly person: he hath lost his fellows and strays about to find 'em.

MIRANDA

I might call him a thing divine, for nothing natural I ever saw so noble.

*THE ENSEMBLE OOOH's at Miranda's infatuation.*

PROSPERO

(Aside to Ariel) It goes on, I see, as my soul prompts it. Spirit, fine spirit! I'll free thee within two days for this.

FERDINAND

(To Miranda) Most sure, the goddess on whom these airs attend! O you wonder! Be you maid or no?

MIRANDA

No wonder, sir; But certainly a maid.

*They gaze lovingly at one another. More OOOH's from the Ensemble.*

PROSPERO

(Aside) They are both in either's powers; but this swift business I must uneasy make, lest too light winning make the prize light...

ARIEL

What?

PROSPERO

I'll give him a hard time...so he may prove his worthiness.

*Ariel pushes him forward.*

PROSPERO

(To Ferdinand) Thou hast put thyself upon this island as a spy, to win it from me.

FERDINAND

No, as I am a man.

MIRANDA

There's nothing ill can dwell in such a temple.

PROSPERO

Speak not you for him; he's a traitor. I'll manacle thy neck and feet together.

FERDINAND

No! I will resist.

*Ferdinand makes a move towards them but Prospero waves his hand and he becomes weak and unable to move.*

MIRANDA

Oh father, make not too rash a trial of him, for he's gentle and not fearful.

PROSPERO

Silence! One word more shall make me chide thee. Thou think'st there is no more such shapes as he, having seen but him and Caliban: foolish wench!

MIRANDA

My affections are then most humble; I have no ambition to see a goodlier man.

FERDINAND

Might I but through my prison once a day behold this maid: all corners else o' the earth let liberty make use of; space enough have I in such a prison.

PROSPERO

(To Ariel, who has just put on the invisibility cloak) It works. Thou hast done well, fine Ariel!

MIRANDA

(To Ferdinand) Be of comfort; My father's of a better nature, sir, Than he appears by speech.

PROSPERO

(To Ariel, who has just revealed herself) Thou shalt be free as mountain winds: but then exactly do all points of my command.

ARIEL

To the syllable.

PROSPERO

Come. Speak not for him.

*They follow Prospero out.*

ARIEL

Meanwhile, on another part of the island...

*Storm noises begin and the actors grab garments and then take their places, backs to the curtain. Then, as is by some unseen hand, they are pushed forward onto the beach.*

ENSEMBLE

Whoooooah!

ACTOR #1

(Narration)

King Alonso, Sebastian, Antonio and Gonzalo suddenly find themselves ashore, unhurt and dry, deposited there by some strange unseen force.

*They try to get their bearings. Alonso, slumps, the weight of the world on his shoulders.*

ACTOR #6

(Gonzalo)

Beseech you, sir, be merry; you have cause, so have we all, of joy; for our escape is much beyond our loss.

*Actor #3 (Alonso) GROANS.*

ACTOR #2

(Sebastian)

He receives comfort like cold porridge.

GONZALO

The air breathes upon us here most sweetly.

SEBASTIAN

As if it had lungs and rotten ones.

ANTONIO

Ha! Or as 'twere perfumed by a swamp!

GONZALO

Here is everything advantageous to life.

SEBASTIAN

True; save means to live.

ANTONIO

He misses not much.

SEBASTIAN

No; he doth but mistake the truth totally.

*He does the crazy in the head gesture.*

ALONSO

Would I had never married my daughter in Africa! For, coming thence, my son, Ferdinand, is lost.

SEBASTIAN

Brother, you may thank yourself for this great loss. The fault's your own.

GONZALO

Prithee, peace! My lord Sebastian, the truth you speak doth lack some gentleness and time to speak it in: you rub the sore, when you should bring the plaster.

SEBASTIAN

Very well, God save his majesty!

*Actor #5 (Ariel) enters, invisible and singing a weird melody, accompanied by Actor #1.*

ANTONIO

Long live Gonzalo!

*Antonio and Sebastian laugh...creepy.*

ALONSO

Prithee, no more: thou dost talk nothing to me.

GONZALO

No more, your highness, from them or me. These gentlemen are of such sensible and nimble lungs that they always use to laugh at nothing.

ANTONIO

'Twas you we laughed at.

*Antonio and Sebastian laugh some more. Ariel waves a hand over Gonzalo and Alonso.*

GONZALO

I bade you, discretion, gentlemen...but, will you laugh me asleep, for I am very heavy?

*Gonzalo sleeps.*

ALONSO

What, so soon asleep! I wish mine eyes would, with themselves, shut up my thoughts: I find they are inclined to do so.

ANTONIO

We two, my lord, will guard your person while you take your rest.

ALONSO

Thank you. Wondrous heavy.

*Alonso sleeps. Exit Ariel.*

SEBASTIAN

What a strange drowsiness possesses them!

ANTONIO

It is the quality o' the climate.

SEBASTIAN

Why doth it not then our eyelids sink? I find not myself disposed to sleep.

ANTONIO

Nor I; my spirits are nimble. They dropped as by a thunder-stroke. What might, worthy Sebastian? O, what might? –No more:- And yet me thinks I see it in thy face, what thou shouldst be: the occasion speaks thee, and my strong imagination sees a crown dropping upon thy head.

SEBASTIAN

What, art thou waking?

ANTONIO

Do you not hear me speak? I am more serious than my custom and you must be so too.

SEBASTIAN

Prithce, say on.

*Antonio and Sebastian pantomime as Actor #1 narrates.*

ACTOR #1

(Narration)

So, thinking that Ferdinand drowned in the shipwreck... Antonio, who by the way is my younger brother... and by me, I mean of course, the very handsome, considerate and prolific PROSPERO! Anyway, Antonio, ambitious and greedy for power, convinces Sebastian, who is actually King Alonso's younger brother (Alonso whimpers), that by killing his brother the King, Sebastian would then, by law, become King of Naples and then, together, they could take over the entire world...and if they kill kind old Gonzalo at the same time then no one would be around to muck up the works or be witness to their evil plan.

SEBASTIAN

Draw thy sword; one stroke shall free thee from the tribute which thou payest; and I the king shall love thee.

ANTONIO

Draw together; And when I rear my hand, do you the like, to fall it on Gonzalo.

*Ariel re-enters and waves her hand. Sebastian and Antonio are frozen.*

ARIEL

My master through his magic foresees the danger that you, his friend, are in; and sends me forth—for else his project dies—to keep them living.

*Ariel sings in Gonzalo's ear and backs away.*

ANTONIO

(snapping out of it)

Then let us both be sudden.

*Gonzalo and Alonso wake.*

GONZALO

Now, good angels preserve the king.

ALONSO

Why, how now? Ho, awake! Why are you drawn? Wherefore this ghastly looking?

GONZALO

What's the matter?

SEBASTIAN

Whiles we stood here securing your repose, Even now, we heard a hollow burst of bellowing like bulls, or rather lions: did't not wake you? It struck mine ear most terribly.

ALONSO

I heard nothing.

ANTONIO

O, 'twas a din to fright a monster's ear, to make an earthquake! Sure, it was the roar of a whole herd of lions.

*SEBASTIAN and ANTONIO exit backing out, making lion sounds.*

ALONSO

Heard you this, Gonzalo?

GONZALO

Upon mine honour, sir, I heard a humming, and that a strange one too, which did awake me.

ALONSO

Lead off this ground; and let's make further search for my poor son.

GONZALO

Heavens keep him from these beasts! For he is, sure, i' the island.

*They march off. Ariel comes center.*

ARIEL

Prospero my lord shall know what I have done: So, king, go safely on to seek thy son.

ACTOR #2

(Narration)

Enter the clowns... They're greedy and selfish and looking for power. They're sloppy and silly and lacking in valor. Although they are foolish and funny to see, don't turn your back or they'll sting like a bee.

*ACTOR #3 (Caliban) enter with a burden of wood. The ENSEMBLE makes thunder noises.*

CALIBAN

All the infections that the sun sucks up from bogs, fens, flats, on Prospero fall and make him by inch-meal a disease! (Thunder) His spirits hear me and yet I needs must curse.

ACTOR #1

(Trinculo – off stage)

Lo, now, lo... hilly ho, ho!

CALIBAN

Here comes a spirit of his, and to torment me for bringing wood in slowly. I'll fall flat; Perchance he will not mind me.

*Caliban covers himself in his cloak. Trinculo enters, scared and confused.*

TRINCULO

Here's neither bush nor shrub, to bear off any weather at all...(thunder)  
another storm brewing and I know not where to hide my head! What have  
we here? A man or a fish? Dead or alive? A fish: he smells like a fish!  
(Thunder) Alas, the storm is come again! Misery acquaints a man with  
strange bed-fellows.

*Trinculo dives in with Caliban under the cloak. ACTOR #4 enters as Stephano.*

ACTOR #4

(Stephano - singing)

"I shall no more to sea, to sea, Here shall I die ashore"... This is a very  
scurvy tune to sing at a man's funeral: well, here's my comfort.

*Stephano sits on them.*

CALIBAN

Do not torment me: OH!!!

*Caliban and Trinculo spin around Stephano rides them.*

STEPHANO

What's the matter? Have we devils here? I have not scaped drowning to be  
afeard now of your four legs.

CALIBAN

The spirit torments me; Oh!

*They buck him off.*

STEPHANO

This is some monster of the isle with four legs, who hath got, as I take it, a  
fever. Where the devil should he learn our language?

CALIBAN

Do not torment me, prithee; I'll bring my wood home faster.

STEPHANO

He's in his fit now.

TRINCULO

I should know that voice: it should be—but he is drowned; and these are devils: O defend me!

STEPHANO

Four legs and two voices: a most delicate monster! His forward voice now is to speak well of his friend; his backward voice is to utter foul speeches.

TRINCULO

Stephano!

STEPHANO

Doth thy other mouth call me? Mercy, mercy! This is a devil and no monster: I will leave him.

TRINCULO

Stephano! If thou beest Stephano, touch me and speak to me: for I am Trinculo—be not afeard—thy good friend, Trinculo!

STEPHANO

If thou beest Trinculo, come forth: I'll pull thee by the lesser legs: if any be Trinculo's legs, these are they. Thou art very Trinculo indeed! How camest thou to be the siege of this moon-calf?

TRINCULO

I took him to be killed with a thunder-stroke. But art thou not drowned, Stephano? O Stephano, two Neapolitans 'scaped!

*They embrace and hop around.*

STEPHANO

Prithee, do not turn me about; my stomach is not constant.

CALIBAN

(Aside) These be fine things, an if they be not sprites, I will kneel to him. (He kneels) Hast thou not dropp'd from heaven?

STEPHANO

Out o' the moon, I do assure thee: I was the man I' the moon when time was.

CALIBAN

I have seen thee in her and I do adore thee: I'll kiss thy foot; I'll swear myself thy subject.

STEPHANO

Come on then; down, and swear.

TRINCULO

I shall laugh myself to death at this most scurvy monster!

CALIBAN

I'll show thee the best springs; I'll pluck thee berries; I'll fish for thee and get thee wood enough. A plague upon the tyrant that I serve! I'll bear him no more sticks, but follow thee, Thou wondrous man.

STEPHANO

I prithee now, lead the way (CALIBAN breathes in his face) without any more talking. Trinculo, the king and all our company else being drowned, we will inherit here. O brave monster! Lead the way.

*They follow Caliban off.*

ARIEL

Meanwhile, back at Prospero's cell, Ferdinand labors hard piling up firewood.

FERDINAND

This, my mean task would be as heavy to me as odious, but the mistress which I serve makes my labours pleasures. My sweet mistress weeps when she sees me work... these sweet thoughts do refresh my labours.

*ACTOR #2 (Miranda) enters. ACTOR #1 (Prospero) stands at a distance, unseen.*

MIRANDA

Alas, now, pray you, work not so hard: My father is hard at study; pray now, rest yourself; He's safe for these three hours.

FERDINAND

O most dear mistress.

PROSPERO

Poor worm, thou art infected! This visitation shows it.

MIRANDA

You look wearily.

FERDINAND

No, noble mistress; 'tis fresh morning with me when you are by at night. I do beseech you, chiefly that I might set it in my prayers, what is your name?

MIRANDA

Miranda.

FERDINAND

Admired Miranda! O you so perfect and so peerless, are created of every creature's best!

MIRANDA

I do not know one of my gender. No woman's face remember, save, from my glass, mine own; nor have I seen more that I may call men than you and my dear father. But, by my modesty, I would not wish any companion in the world but you.

FERDINAND

I am in my condition a prince, Miranda. Hear my soul speak: The very instant that I saw you, did my heart fly to your service.

MIRANDA

Do you love me?

FERDINAND

Beyond all limit of what else i' the world, I do love, prize, honour you.

PROSPERO

Fair encounter of two most rare affections! Heavens rain grace on that which breeds between 'em! So glad of this as they I cannot be; for yet ere supper-time must I perform much business appertaining.

MIRANDA

Appertaining...?

PROSPERO

Yes, appertaining... to take part in an action that will determine another's fate.

MIRANDA

Thanks... (back to Ferdinand) I dare not offer what I desire to give, but I am your wife, if you will marry me.

FERDINAND

My mistress, dearest; And I thus humble ever.

MIRANDA

My husband, then?

FERDINAND

Ay, with a heart as willing as bondage e'er of freedom: here's my hand.

MIRANDA

And mine, with my heart in't; and now farewell till half an hour hence.

*Miranda leaves.*

ARIEL

Meanwhile, on yet another part of the island.

*Enter ACTOR #3 (Caliban), ACTOR #4 (Stephano) and ACTOR #1 (Trinculo).*

ACTOR #1

(Trinculo)

The folly of this island! They say there's but five upon this isle: we are three of them; if th' other two be brained like us, the state totters.

ACTOR #3

(Caliban)

How does thy honour? Let me lick thy shoe. I'll not serve him; he's not valiant.

TRINCULO

Thou liest, most ingorant monster: I am in case to justle a constable. Why, thou deboshed fish, thou! Wilt thou tell a monstrous lie, being but half a fish and half a monster?

CALIBAN

Lo, how he mocks me! Wilt thou let him, my lord?

STEPHANO

Trinculo, keep a good tongue in your head: if you prove a mutineer, the next tree! The poor monster's my subject and he shall not suffer indignity.

CALIBAN

I thank my noble lord. Wilt thou be pleased to hearken once again to the suit I made to thee? ... a suit, what kind of suit?

STEPHANO (ACTOR #4)

FOOTNOTE!

ACTOR #6 (FOOTNOTE)

Ahhh...SUIT! In this case, the meaning being...a suit of action, not a suit of clothes. A pursuit. A task to be performed.

CALIBAN

I knew that.

*FOOTNOTE bows and leaves.*

STEPHANO

No you didn't... Where was I? Ahh, yes! Marry, will I. Kneel and repeat thy suit; I will stand, and so shall Trinculo.

*ACTOR #5 (Ariel) enters, invisible.*

CALIBAN

As I told thee before, I am subject to a tyrant, a sorcerer that by his cunning hath cheated me of the island.

ARIEL

(Making his voice come from Trinculo) Thou liest.

CALIBAN

Thou liest, thou jesting monkey, thou: I would my valiant master would destroy thee! I do not lie.

STEPHANO

Trinculo, if you trouble him any more in's tale, by this hand, I will supplant some of your teeth.

TRINCULO

Why, I said nothing.

STEPHANO

Mum, then, and no more. Proceed.

CALIBAN

I say, by sorcery he got this isle; From me he got it. If thy greatness will revenge it on him, for I know thou darest, but this thing dare not...

STEPHANO

That's most certain.

CALIBAN

Thou shalt be lord of it and I'll serve thee.

STEPHANO

How now shall this be compassed? Canst thou bring me to the party?

CALIBAN

Yea, yea, my lord: I'll yield him thee asleep, where thou mayst knock a nail into his head.

ARIEL

Thou liest; thou canst not.

CALIBAN

What a pied ninny's this! I do beseech thy greatness, give him blows.

STEPHANO

Trinculo, run into no further danger: interrupt the monster one word further, and, by this hand, I'll turn my mercy out o' doors.

TRINCULO

Why, what did I? I did nothing. I'll go farther off.

STEPHANO

Didst thou not say he lied?

ARIEL

Thou liest.

STEPHANO

Do I so? Take thou that!

*He beats Trinculo.*

STEPHANO

As you like this, give me the lie another time.

TRINCULO

I did not give the lie. Out o' your wits and bearing too?

CALIBAN

Ha, ha, ha!

STEPHANO

Now, forward with your tale. Prithee, stand farther off.

CALIBAN

Beat him enough: after a little time, I'll beat him too.

STEPHANO

Stand farther. Come, proceed.

CALIBAN

Why, as I told thee, 'tis a custom with him, i' th' afternoon to sleep: There thou mayst brain him and his daughter, too. Remember first to possess his books; for without them he's but a sot and hath not one spirit to command.

STEPHANO

Monster, I will kill this man: his daughter and I will be king and queen! And Trinculo and thyself shall be viceroys. Dost thou like the plot, Trinculo?

TRINCULO

Excellent.

CALIBAN

Within this half hour will he be asleep: Wilt thou destroy him then?

STEPHANO

Ay, on mine honour.

ARIEL

This will I tell my master.

CALIBAN

Thou makest me merry; I am full of pleasure.

*STEPHANO, TRINCULO, and CALIBAN sing, Ariel joins, and the others drop out.*

ALL

*I shall no more to sea, to sea,  
Here shall I die ashore.  
The master, the swabber, the boatswain and I,  
The gunner and his mate,  
This island now is ours to have,  
This island is ours to take.*

*Ariel and other play WEIRD MUSIC.*

STEPHANO

What is this same?

TRINCULO

This is the tune of our catch. Played by the picture of Nobody!

STEPHANO

If thou beest a man, show thyself in thy likeness: If thou beest a devil, take't as thou list.

TRINCULO

O, forgive me my sins!

STEPHANO

He that dies pays all debts: I defy thee. Mercy upon us!

CALIBAN

Art thou afeard?

STEPHANO

No, monster, not I.

CALIBAN

Be not afeard; the isle is full of noises, sounds and sweet airs, that give delight and hurt not. Sometimes, a thousand twangling instruments will hum about mine ears. And sometimes voices that, if I then had waked after long sleep, will make me sleep again: And then in dreaming, the clouds methought would open and show riches ready to drop upon me that, when I waked, I cried to dream again.

STEPHANO

Hey, wait a minute...He's starting to sound just like us.

CALIBAN

Yeah, I want to be like youse guys...civilized.

STEPHANO

This will prove a brave kingdom to me, where I shall have my music for nothing.

CALIBAN

When Prospero is destroyed.

STEPHANO

That shall be by and by: I remember the story.

TRINCULO

The sound is going away; let's follow it and after do our work.

STEPHANO

Lead, monster; we'll follow.

*And away they go. ACTOR #5 (Ariel) comes forward and enchants the area then brings in the weary travelers with a motion of her arm.*

ARIEL

Alonso, Sebastian, Antonio and Gonzalo struggle to cross another part of the island.

*She flies away and ACTOR #3 (Alonso), ACTOR #2 (Sebastian), ACTOR #4 (Antonio) and ACTOR #6 (Gonzalo) enter from behind the curtain.*

GONZALO

By'r lakin, I can go no further, sir.

ALONSO

Old lord, I cannot blame thee, who am myself attach'd with weariness, to the dulling of my spirits: sit down, and rest. Even here I will put off my hope and keep it no longer. My son, Ferdinand, is drown'd whom thus we stray to find.

ANTONIO

(To Sebastian) I am right glad that he's so out of hope. Do not, for one repulse, forego the purpose that you resolved to effect.

SEBASTIAN

The next advantage will we take thoroughly.

*ARIEL enters with STRANGE ARIEL MUSIC.*

ARIEL

(Invisible) You are three men of sin being most unfit to live.

*Sebastian and Antonio draw their swords.*

ARIEL

You fools! I and my fellows are ministers of Fate. If you could hurt, your swords are now too heavy for your strengths and will not be uplifted.

*Indeed they can not hold up the swords.*

ARIEL

But remember that you three from Milan did supplant good Prospero;  
Exposed unto the sea, him and his innocent child: For which foul deed the  
powers have incensed the seas and shores, yea, all the creatures, against your  
peace. (Ariel and Prospero... spooky) Prospero! Prospero!!!

PROSPERO

My high charms work and these mine enemies are all knit up in their  
distractions; they now are in my power.

*Ariel and Prospero vanish with a flourish.*

ALONSO

O, it is monstrous, monstrous: Methought the billows spoke and told me of  
it; The name of Prospero! Therefore my son i' the ooze is bedded, and I'll  
seek him deeper than e'er plummet sounded and with him there lie mudded.

*Alonso exits.*

SEBASTIAN

But one fiend at a time, I'll fight their legions, o'er.

ANTONIO

I'll be thy second.

*Sebastian and Antonio exit.*

GONZALO

All three of them are desperate: their great guilt, like poison given to work a  
great time after, now 'gins to bite the spirits.

*ACTOR #4 comes forward to narrate.*

ACTOR #4

Meanwhile, Prospero, Miranda and Ferdinand are back at Prospero's cell.

*ACTOR #1 (Prospero), ACTOR #2 (Miranda) and ACTOR #6 (Ferdinand) take the stage.*

PROSPERO

If I have too austerely punish'd you, your compensation makes amends. All thy vexations were but my trials of thy love and thou hast strangely stood the test here, afore Heaven. Then, as my gift and thine own acquisition worthily purchased take my daughter: She is thine own. Ariel, industrious servant!

*ACTOR #5 (Ariel) enters.*

ARIEL

What would my potent master? Here I am.

PROSPERO

Go bring the spirits, o'er whom I give thee power, here to this place: for I must bestow upon the eyes of this young couple some vanity of mine art.

ARIEL

Presently?

PROSPERO

Ay, with a twink.

*Ariel begins her melody and motions with her arms. ACTOR #4 comes center to narrate.*

ACTOR #4

And in that moment Prospero's cell transforms into a wondrous garden. Spirits sing and call in Ceres, the most bounteous queen o' the sky and she blesses the young lovers with a contract of true love. "Earth's increase, foison plenty, barns and garners never empty. Scarcity and want shall shun you, Ceres' blessing so is on you."

FERDINAND

This is a most majestic vision. May I be bold to think these spirits?

PROSPERO

Spirits, which by mine art I have from their confines call'd to enact my present fancies.

FERDINAND

Let me live here ever; So rare a wonder'd father and a wife makes this place  
Paradise.

*He embraces Miranda and the gayety continues when suddenly Prospero darkens. He comes  
down-center with a stormy look on his face. The music becomes ominous.*

PROSPERO

I had forgot that foul conspiracy of the beast Caliban and his confederates  
against my life: the minute of their plot is almost come. (To the spirits) Well  
done! Avoid: no more!

ACTOR #4

And with that, all spirits and their songs and their visions, vanished into air.

PROSPERO

We are such stuff as dreams are made on, and our little life is rounded with a  
sleep. Sir, I am vex'd; my brain is troubled: If you be pleased, retire into my  
study and there repose: a turn or two I'll walk to still my beating mind.

FERDINAND AND MIRANDA

We wish you peace.

*They leave together.*

PROSPERO

Spirit, we must prepare to meet with Caliban. Say again, where didst thou  
leave these varlets?

*On the other side of the stage, Caliban, Trinculo and Stephano struggle in the stinking pond.*

ARIEL

I charm'd their ears that calf-like they my lowing follow'd: at last I left them  
I' the filthy-mantled pool beyond your cell, there dancing up to the chins,  
that the foul lake O'erstunk their feet.

PROSPERO

This was well done, my bird. The finery in my house, go bring it hither, for to catch these thieves.

ARIEL

I go, I go.

*ARIEL goes. ACTOR #3 Caliban, ACTOR#4 Stephano and ACTOR #1 Trinculo come center, wet and stinking. Ariel appears on the other side holding the fine garments.*

CALIBAN

Pray you, tread softly, we now are near his cell.

STEPHANO

Monster, your fairy, which you say is a harmless fairy, has done little better than played the Jack with us.

TRINCULO

Monster, I do smell all horse stink at which my nose is in great indignation.

STEPHANO

So is mine. Do you hear, monster? If I should take a displeasure against you, look you...

TRINCULO

Thou wert but a lost monster.

*Trinculo sees the clothes and tries something on.*

CALIBAN

Good my lord, give me thy favour still. Be patient, for the prize I'll bring thee to shall hoodwink this mischance: therefore speak softly. All's hush'd as midnight yet.

TRINCULO

O king Stephano! Look what a wardrobe here is for thee!

CALIBAN

Let it alone, thou fool; it is but trash.

TRINCULO

O, ho, monster! We know what belongs to a frippery...

CALIBAN

Frippery? ... Footnote!

*ACTOR #6 (Footnote) comes forth.*

ACTOR #6

Frippery... a store that sells cast off clothes, rags, cheap imitations of elegance.

CALIBAN

Yeah, that's what I thought I said. Thank you.

TRINCULO

O king Stephano!

*STEPHANO and Trinculo dance around like idiots.*

STEPHANO

And now on to Prospero's cell.

TRINCULO

In the finest of frippery's.

STEPHANO

Monster, put some lime upon your fingers and away with the rest.

CALIBAN

I will have none on't; we shall lose our time and all be turn'd to barnacles or to apes with foreheads villainous low.

*The ensemble BARKS like mad dogs. Caliban, Trinculo and Stephano run for their lives. They make their way behind the curtain. ACTOR #1, changed to (Prospero) appears at the other side of the curtain with Ariel.*

PROSPERO

Go charge my goblins that they grind their joints with aged cramps. Let them be hunted soundly. Shortly shall all my labours end and thou shalt have the air at freedom.

*They exit behind the curtain. ACTOR #2 comes forward.*

ACTOR #2  
(Narration)

Why did he bring them all to this isle? Was it revenge to do them all harm?  
To toss them around like hay on a farm? The end of our play is now very  
near and Prospero's intentions will now become clear.

*ACTOR #1 (Prospero) and ACTOR #5 (Ariel) enter and waves ACTOR #2 away. She spins off as  
if caught in a whirlwind.*

PROSPERO

Spirit, how fares the king and his followers?

ARIEL

Confined together, just as you left them, all prisoners, sir, in sorrow and  
dismay. Your charm so strongly works 'em that if you now beheld them;  
your affections would become tender.

PROSPERO

Dost thou think so, spirit?

ARIEL

Mine would, sir, were I human.

PROSPERO

The rarer action is in virtue than in vengeance. Go release them, Ariel: Not a  
frown further. My charms I'll break, their senses I'll restore, and they shall  
be themselves.

ARIEL

I'll fetch them, sir.

PROSPERO

Wait! Can you see me now? (He waves the staff in front of himself)

ARIEL

Nope.

PROSPERO

How about now? Now? What about now?

*Prospero repeats this, “now you see me, now you don’t” thing until Ariel gives him the “cut” sign again.  
Ariel exits.*

PROSPERO

And when it’s done, I’ll break my staff and bury it in the earth and deeper than did ever plummet sound, I’ll drown my magic book and return unto the world of men.

*Enter ACTOR #5(Ariel) ushering in ACTOR #3 (Alonso), ACTOR #4 (Antonio), ACTOR #2 (Sebastian) and ACTOR #6 (Gonzalo). They stumble in as if tied together, lost, confused, tearful and blind. Prospero waves his staff in front of himself and then circles them; they hear but can not see him.*

PROSPERO

Holy Gonzalo, honourable man, my true perserver and a loyal sir. I will pay thy graces home, both in word and deed. Most cruelly didst thou, Alonso, use me and my daughter: Thy brother was a furtherer in the act. Flesh and

PROSPERO (continued)

blood, you, brother mine, that entertain’d ambition, expell’d remorse and nature; who, with Sebastian, whose inward pinches therefore are most strong, would here have kill’d your king; I do forgive thee, unnatural though thou art.

GONZALO

All torment, trouble, wonder and amazement inhabits here: some heavenly power guide us out of this fearful country!

PROSPERO

Behold, sir king, the wronged Duke of Milan, Prospero!

*He waves the staff again and becomes visible to them.*

PROSPERO

And to thee and thy company...I bid a hearty welcome.

ALONSO

The affliction of my mind amends, with which, I fear, a madness held me. Thy dukedom I resign and do entreat thou pardon me my wrongs. But how should Prospero be living and be here?

PROSPERO

First noble friend, let me embrace thine age, whose honour cannot be measured or confined.

*Prospero embraces Gonzalo.*

GONZALO

Whether this be or be not, I'll not swear.

PROSPERO

Believe things certain. Welcome, my friend!

*Gonzalo, now free of the spell, wanders about in amazement and drifts away behind the curtain.*

PROSPERO

(Aside to Sebastian and Antonio) But you, my brace of lords, were I so minded, I here could pluck his highness' frown upon you and justify you traitors: at this time, I will tell no tales.

ANTONIO

The devil speaks in him.

PROSPERO

No. For you, most wicked sir, whom to call brother would even infect my mouth, I do forgive thy rankest fault: all of them; and require my dukedom of thee, which perforce, I know, thou must restore.

*Sebastian and Antonio bow and back up and make their way behind the curtain.*

ALONSO

My dear son, Ferdinand. Irreparable is the loss.

PROSPERO

As great a loss to me as late, for I have lost my daughter.

ALONSO

A daughter? O heavens, that they were living both in Naples. When did you lose your daughter?

PROSPERO

In this last tempest... My dukedom you have given me again, I will repay you with as good a thing.

*ACTOR #2 (Miranda) and ACTOR #6 (Ferdinand) enter together, holding hands.*

ALONSO

If this prove a vision of the Island, one dear son shall I twice lose.

FERDINAND

Though the seas threaten, they are merciful.

ALONSO

Now all the blessings of a glad father compass thee about! Arise, and say how thou camest here.

MIRANDA

O, wonder! How many goodly creatures are there here! How beauteous mankind is! O brave new world, that has such people in't!

ALONSO

What is this maid? Is she the goddess that hath sever'd us and brought us thus together?

FERDINAND

Sir, she is mortal; But by immortal Providence she's mine: She is daughter to this famous Duke of Milan, of whom I have received a second life; and second father this lady makes him to me.

ALONSO

I am hers: But, O, how oddly will it sound that I must ask my child forgiveness!

PROSPERO

Sir, stop: Let us not burthen our remembrance with a heaviness that's gone.

ALONSO

Give me your hands: Let grief and sorrow still embrace his heart that doth not wish you joy!

ARIEL

Master, come hither, there are yet missing of your company.

PROSPERO

Caliban and some odd fellows.

*Prospero waves his hand and sets everything in a spin. He and Ariel go behind the curtain and those that need to transform into someone else, do so.*

*Ariel leads in the odd fellows, ACTOR #3 (Caliban) ACTOR #4 (Stephano) and ACTOR #1 (Trinculo). They are pinched and struggling as if hung on hangers and unable to get free.*

STEPHANO

Every man shift for all the rest, and let no man take care for himself; for all is but fortune. Courage, bully-monster- courage!

CALIBAN

These be brave spirits indeed! How fine my master is! I am afraid he will chastise me.

*They are released and fall to the ground. Trinculo runs off screaming.*

STEPHANO

Ha, ha! What things are these?

*He reaches out to touch Ariel... she slaps his hand. Behind the curtain we hear Prospero.*

PROSPERO

Servants of the king and scoundrels of the island, is there a hope you may yet prove true? Mark but the badges of these men, my lords, then say if they be true.

*ACTOR #1 enters as Prospero.*

PROSPERO

This mis-shapen knave, his mother was a witch and one so strong that could control the moon. These three... two (he looks for the third, goes backstage

and has an ad-libbed exchange with Trincolo) they have robbed me; and this demi-devil had plotted with them to take my life.

CALIBAN

I shall be pinch'd to death.

PROSPERO

He is as disproportion'd in his manners as in his shape. Go, sirrah, to my cell; Take with you your companions; as you look to have my pardon, trim it handsomely.

CALIBAN

Ay, that I will; and I'll be wise hereafter and seek for grace. What a thrice-double ass was I, to worship this dull fool. (Prospero transforms him.) Inert masses acting upon each other is the sense of The Principal of Equivalence, which ultimately connects us to The Principal of Relativity between inert and gravitational mass, and is in essence the basis for and the mechanical explanation of gravitational theory and its mechanical effect upon the universe.

PROSPERO

Go to; away!

*Caliban, transformed, departs with Stephano in tow.*

PROSPERO

My Ariel, that is thy charge: then to the elements be free, and fare thou well!

*Ariel bows and joyously exits.*

PROSPERO

Now my charms are all o'erthrown and what strength I have's mine own. (He puts the staff on the ground.) Mercy itself frees all faults. As you from crimes would pardon'd be, let your indulgence set me free.

*The Ensemble comes out to join Prospero.*

ACTOR #3

The spells were cast to set them free.

ACTOR #5

Of guilt and pain and misery.

ACTOR #2

A daughter finds a man to love.

ACTOR #6

A Son is blessed from up above.

ACTOR #4

A Duke returns unto his throne.

ALL

And wiser men do all sail home.

*Company bow.*

THE END