

MAYHEM THEATRE COMPANY

THE TEMPEST - AUDITION NOTICE

Performance Dates: Wednesday 28th July – Saturday 31st July 2021

Performance Venue: Cannizaro Park (Wimbledon)

First Auditions: Sunday 23rd May 2021 from 6pm and Monday 24th May 2021 from 7.30pm

Recall Auditions: Thursday 27th May 2020 from 7.30pm

On an isolated island, a magician plots revenge for their sibling's betrayal...

The Tempest is Shakespeare's comedy about magic, betrayal, love and forgiveness. It is set on an island near Italy where Prospero, the one-time Duke of Milan, and his beautiful daughter, Miranda, live with a sprite called Ariel and a strange wild being called Caliban.

Prospero conjures a violent storm, wrecking a ship carrying the current Duke, Antonio, onto the island. When Ferdinand, the heir of Naples goes missing, the stranded nobles venture into the depths of the island to search for him and discover more than they bargained for. When Ferdinand meets Miranda, events are set in motion that will change the lives of the island's inhabitants forever.

The beautiful setting of Cannizaro Park will once again provide us with a stunning backdrop for this year's open-air performances (this year performed in the round with amplified sound). The Tempest will mark the 10th year of Mayhem's popular summer tradition of bringing the Bard to South London.

PERFORMANCES

The performance dates are Wednesday 28th, Thursday 29th, Friday 30th and Saturday 31st July 2021 at Cannizaro Park, Wimbledon. All evening performances will start at 7.45pm and cast will be expected to be at the venue by 6.30pm on each evening.

There will also be a matinee performance at 2.00pm on the Saturday. The performances will be open-air and we only cancel performances in the event of bad weather if absolutely necessary for health & safety reasons.

****Mayhem is excited to bring The Tempest to Cannizaro Park, but acknowledges the current situation regarding Covid-19 may have an impact on this. Please see our full Covid-19 policy further down.****

FIRST AUDITIONS

Sunday 23rd May from 6pm (location TBC)

Monday 24th May from 7.30pm (location TBC)

We know how stressful auditioning can be, and we want you to know that we're here to help and be as supportive as we can. We want you to shine and so we may ask you to do something again, or in a different way, and this is to ensure that we get to see everything you have to offer and give the best chance of success.

When you book your audition, you will be sent an audition form to complete and given a time slot. Please arrive 10 minutes in advance of your allocated time slot for registration where your photo will be taken (used solely for the purposes of the auditions and subsequently destroyed). Auditionees will then be called into the audition room individually.

Please prepare the audition dialogues for EACH of the characters that you would like to audition for (up to MAXIMUM OF 3 CHARACTERS). If 2 dialogues have been provided for a character, please read both of them. If 3 have been provided, please choose 2. You don't need to be off book for these – in fact we'd prefer you to read from the script, as trying to remember the lines at this stage can sometimes detract from your performance. Some pieces feature more than one character – if you chose one of these extracts, don't worry, there'll be someone to read with in the audition.

You will be asked to wear a facemask while waiting indoors – you can remove it for your audition! – and to observe social distancing. We are confirming locations for the auditions but they will be local to the Wimbledon area.

We will notify everyone as soon as possible after the first round auditions to let you know if we would like to see you again for the recall auditions.

RECALL AUDITIONS

Thursday 27th May from 7.30pm (location TBC)

If you're invited to the recall session, we will work with you on some additional scenes and possibly ask you to read with another auditionee to see how you work opposite another character. Any additional material will be sent out immediately following the first round auditions.

You will be asked to wear a facemask while waiting indoors – you can remove it for your audition! – and to respect social distancing. You may be asked to read opposite another actor. Please keep a 2-metre distance during this, even if it feels unnatural. We are confirming locations for the recalls but they will be local to the Wimbledon area.

BOOKING YOUR AUDITION

To book your audition please send an email to the show's producers at shakespeare@mayhemtheatre.co.uk stating your **name, email address, phone number and whether you would prefer to audition on Sunday 23rd or Monday 24th May**. Once your audition is booked, we will email you a confirmation with the time of your individual audition slot and a copy of the audition form for you to complete.

REHEARSALS

Rehearsals will be held in South Wimbledon on Monday and Thursday evenings and Sunday afternoons and will begin on Monday 31st May with a full cast read through in Cannizaro Park.

As per the current government roadmap, we can rehearse indoors with groups of up to 6 people and outdoors with full cast until 20 June 2021. In this period we will refrain from blocking any sections with touching or close contact, and will ask the cast to respect social distancing. From 21 June we can rehearse indoors with full cast, with reduced social distancing. We are likely to still rehearse outdoors when possible anyway, to best prepare for the Cannizaro Park experience. We will rehearse indoors when the weather is bad, we have costumes or musical accompaniment.

We will not require everyone at every rehearsal for the first few weeks and we will ask people on their audition form to give us their availability, so we can try and match that to our rehearsal schedule. However, we will expect the cast to be as committed to the process as physically possible. As we get closer to show week, rehearsals will increase and it is very likely that everyone will be required for all rehearsals in the last two weeks running up to the show.

CANNIZARO PARK

We are delighted to return to the beautiful Italian Gardens in Cannizaro Park. The Park is located near to Wimbledon Village and Common, in the grounds of Cannizaro House. Our audiences are encouraged to bring blankets, chairs and picnics, and the play is part of a larger experience for them. We have lighting and amplified sound so that the audience can still see and hear everything as the sun sets.

Performing outdoors is different to an indoor performance. Your characterisation needs to be larger and you will need to project, even with a microphone. You will be competing against the noise of picnics, birds singing and planes overhead! We are also planning to perform in the round, as we did for our 2019 production of *A Midsummer Night's Dream*. Performing to a 360 degree audience is also different to an end-on stage, and requires greater awareness of personal space.

All cast members will need to be prepared to help out with the setup and take-down of each show, as we are in a public park and can't leave too much out overnight. The weather is not always on our side, so you may also need to be prepared to rehearse or perform in inclement weather. We do have a cast tent, but this can get full quite quickly, and social distancing (if still in place) may need to take priority over shelter.

We will meet in Cannizaro Park for our first full cast read-through on Monday 31 May (weather depending) so you can start to become familiar with the space. We will also begin to meet here for Sunday rehearsals in the runup to performance week.

FEES

Auditions for *Mayhem* are open to everyone and we do not charge an audition fee. However, if you are cast in the show, you must be(come) an acting member of the group to perform. Membership fees are £35 (£25 concessions) for the year. In addition, there will be a show fee of £20 to cover the cost of rehearsal venues and insurance.

DIVERSITY & INCLUSION

Mayhem is dedicated to producing dramatic and operatic productions within the local community and works to create an inclusive theatrical environment for all of its members and audiences.

Please [click here](#) to read Mayhem's full Inclusion policy outlining our commitment to inclusion and diversity. Please do contact us if you have any questions about this prior to your audition. We also welcome any feedback on your experiences within the society and what else we can do going forward.

The Tempest is a play which specifically addresses themes of colonialism and slavery. While the character of Prospero is a protagonist in the play, they are flawed and their treatment of Ariel and Caliban is not condoned. Previous productions of the play have seen the casting of primarily white actors as the nobles and non-white actors as the island inhabitants. We will not be using this approach to casting and welcome all to apply for whichever part they would like to audition for.

COVID-19 PRECAUTIONS

Mayhem is excited to bring The Tempest to Cannizaro Park, but acknowledges the current situation regarding Covid-19 may have an impact on this.

The safety of our cast, production team, volunteers and audiences are of the upmost importance. We will be adhering to all government guidance throughout auditions, rehearsals and performance. Please observe social distancing, sanitise your hands and wear face masks when required.

With the current government roadmap, we are allowed to audition and rehearse in groups of up to 6 people indoors, and rehearse in larger groups, from 17 May. We are then allowed to rehearse indoors with the full cast from 21 June. We are aware that government guidelines may change and we will adapt to adhere to them.

As per the current government roadmap we are allowed to perform to a full capacity audience 28th – 31st July 2021. Should this change then we will adhere to guidance and some blocking or staging may need to be changed, to allow for the show to be performed to a socially-distanced audience in a Covid-safe environment.

Please do not attend an audition, rehearsal or performance if you are subject to any of the below:

- If you have returned a positive Covid-19 test. You will be asked to quarantine in line with government guidance, and only return once this period of time has finished (currently 10 days).
- If you have are experiencing Covid-19 symptoms. You will be asked to quarantine until you have returned a negative PCR test. You can find out more about Covid-19 symptoms [here](#).
- If you have been identified as a close contact of someone who has tested positive for Covid-19, through NHS Test and Trace. You will be asked to quarantine in line with government guidance, and only return once this period of time has finished (currently 10 days).
- If you have travelled outside of the UK to a red or amber list country, and have been asked to quarantine for the necessary period (currently 10 days).

If you are unable to attend your audition in person for any of the above reasons, then we will arrange an alternative virtual audition through Zoom.

If you are unable to attend any rehearsals due to the above reasons then we will look to arrange virtual rehearsals instead, should you feel healthy and able to do so.

If you are unable to attend a performance due to any of the above reasons then we will have a member of the production team understudy your part. Should you be unable to perform during the entire run then we will return your show fee.

If you have been at a rehearsal or audition in the 7 days prior to a positive test, we will assist you and NHS Test and Trace in the identification of potential close contacts.

CHARACTER BREAKDOWN

Please note that these character descriptions are given as a guide only, according to traditional interpretations, and may change during rehearsals. Doubling and cross-gender casting will be at the discretion of the production team. There are many parts traditionally played as male that we are open to casting as female or non-binary, and we welcome all applications for these roles. All audition pieces can be found at the end of this pack.

Prospero/a – any gender – playing age 40s-50s

- The play's protagonist, and parent of Miranda. Twelve years before the events of the play, Prospero was the Duke/Duchess of Milan. Their sibling, Antonio/a, in concert with Alonso, King of Naples, usurped them, forcing them to flee in a boat with their daughter. The honest Lord Gonzalo/a aided Prospero/a in their escape. Prospero/a has spent twelve years on the island refining the magic that gives them the power they need to punish and forgive their enemies. They are master of the various spirits and beings native to the island. Can be stern, controlling and vengeful, yet is compassionate and the play's protagonist.
- Please prepare two pieces for Prospero/a

Miranda - Female – playing age teens-20s

- The daughter of Prospero/a, Miranda was brought to the island at an early age and has never been in the company of any other people, though she dimly remembers being cared for by female servants as an infant. Because she has been sealed off from the world for so long, Miranda's perceptions of other people tend to be naïve and non-judgmental. She is compassionate, generous, and loyal to her parent. Falls in love with Ferdinand/Fernanda.
- Please prepare two pieces for Miranda

Ariel – any gender – playing age 20s – 30s - we are open to having more than one actor playing this role, in an ensemble style - (**physical part**)

- Prospero(a)'s spirit helper. Rescued by Prospero/a from a long imprisonment at the hands of the witch Sycorax, Ariel is Prospero/a's servant until they decide to release them. Ariel is mischievous and ubiquitous, able to traverse the length of the island in an instant and to change shapes at will. They carry out virtually every task that Prospero/a needs accomplished in the play. Will need to be comfortable singing – able to play musical instruments a bonus.
- Please prepare to pieces for Ariel

Caliban – any gender – playing age 20s – 30s (**physical part**)

- Another of Prospero/a's servants. Caliban, the child of the now-deceased witch Sycorax, acquainted Prospero/a with the island when they arrived. Caliban believes that the island rightfully belongs to them and has been stolen by Prospero/a. Their speech and behaviour is sometimes coarse and brutal, sometimes eloquent and sensitive. Prospero/a dismisses Caliban as a savage. A physical part, with interesting non-human movements.
- Please prepare two pieces for Caliban.

Ferdinand/Fernanda – any gender – playing age 20s – 30s

- Son/daughter and heir of Alonso. Ferdinand seems in some ways to be as pure and naïve as Miranda. He/she falls in love with her upon first sight and happily submits to servitude in order to win her parent's approval.
- Please prepare one piece for Ferdinand/Fernanda

Alonso – any gender – playing age 40s – 50s

- King of Naples and father of Ferdinand/Fernanda. Alonso aided Antonio/a in unseating Prospero as Duke/Duchess of Milan twelve years before but appears regretful of this. Begins to believe that the shipwreck and subsequent misfortune is a punishment for his actions. Noble and pious, he grows weary and suspicious of Antonio/a and Sebastian.
- Please prepare two pieces for Alonso.

Antonio/a – any gender – playing age 30s – 50s

- Prospero/a's brother/sister, who they have usurped. Antonio/a quickly demonstrates that they are power-hungry and foolish. Plots to kill the sleeping king. The main antagonist of the play.
- Please prepare one piece for Antonio/a

Sebastian – any gender – playing age 30s – 40s

- Alonso's brother/sister. Like Antonio/a, he is both aggressive and cowardly. He is easily persuaded to kill his sibling in Act II, scene I, and he initiates the ridiculous lie when caught. Power hungry and easily misled by Antonio/a.
- Please prepare one piece for Sebastian.

Gonzalo/a – any gender – playing age 50s – 60s

- An old, wise and honest Lord/Lady, Gonzalo/a helped Prospero/a and Miranda to escape after Antonio/a usurped Prospero/a's title. Gonzalo/a's speeches provide an important commentary on the events of the play, as they remark on the beauty of the island when the stranded party first lands.
- Please prepare one piece for Gonzalo/a

Trinculo & Stephano/Stephanie – any gender – any age (**comic relief**)

- Trinculo, a jester, and Stephano/Stephanie, a drunken butler, are two minor members of the shipwrecked party. They provide a comic foil to the other more serious and powerful roles. Their drunken boasting and petty greed reflect and deflate the quarrels and power struggles of Prospero/a and the other nobles.
- Please prepare one piece for Trinculo or Stephano/Stephanie

Boatswain – any gender – any age

- Ship's Chief officer. Appearing only in the first and last scenes, the Boatswain is vigorously good-natured. They seem competent and almost cheerful in the shipwreck scene, demanding practical help rather than weeping and praying. They seem surprised but not stunned when they awaken from a long sleep at the end of the play....
- Please prepare one piece for Boatswain.

Additional roles:

(May be cast as ensemble members, may be merged in with other characters)

Adrian/Adrienne & Francisco/Francesca – (Lords/Ladies) – any gender – any age

Master – (of a ship) – any gender – any age

Mariners

Spirits (commanded by Prospero(a) playing roles of

- Iris
- Ceres
- Juno
- Nymphs
- Reapers

Audition pieces: To audition for these additional roles, please read either the Boatswain's piece or Iris's monologue.

Musicians

We are keen to utilise live music throughout the show. This may be played on stage in character or off stage. You will be asked in the audition form if you are able to play and own any instruments, and would be willing to use them in the play.

Alternatively, if you are a musician and would like to be involved with the show in a musical non-performing role then please get in touch.

AUDITION MATERIAL

PROSPERO #1 - ACT 4 - SCENE 1

PROSPERO

You do look, my son, in a moved sort,
As if you were dismay'd: be cheerful, sir.
Our revels now are ended. These our actors,
As I foretold you, were all spirits and
Are melted into air, into thin air:
And, like the baseless fabric of this vision,
The cloud-capp'd towers, the gorgeous palaces,
The solemn temples, the great globe itself,
Ye all which it inherit, shall dissolve
And, like this insubstantial pageant faded,
Leave not a rack behind. We are such stuff
As dreams are made on, and our little life
Is rounded with a sleep. Sir, I am vex'd;
Bear with my weakness; my brain is troubled:
Be not disturb'd with my infirmity:
If you be pleased, retire into my cell
And there repose: a turn or two I'll walk,
To still my beating mind.

PROSPERO #2 – ACT 5 – SCENE 1

PROSPERO

In this last tempest. I perceive these lords
At this encounter do so much admire
That they devour their reason and scarce think
Their eyes do offices of truth, their words
Are natural breath: but, howsoe'er you have
Been justled from your senses, know for certain
That I am Prospero and that very duke
Which was thrust forth of Milan, who most strangely
Upon this shore, where you were wreck'd, was landed,
To be the lord on't. No more yet of this;
For 'tis a chronicle of day by day,
Not a relation for a breakfast nor
Befitting this first meeting. Welcome, sir;
This cell's my court: here have I few attendants
And subjects none abroad: pray you, look in.
My dukedom since you have given me again,
I will requite you with as good a thing;
At least bring forth a wonder, to content ye
As much as me my dukedom.

PROSPERO #3 – ACT 4 – SCENE 1

PROSPERO

Ye elves of hills, brooks, standing lakes and groves,
And ye that on the sands with printless foot
Do chase the ebbing Neptune and do fly him
When he comes back; you demi-puppets that
By moonshine do the green sour ringlets make,
Whereof the ewe not bites, and you whose pastime
Is to make midnight mushrooms, that rejoice
To hear the solemn curfew; by whose aid,
Weak masters though ye be, I have bedimm'd
The noontide sun, call'd forth the mutinous winds,
And 'twixt the green sea and the azured vault
Set roaring war: to the dread rattling thunder
Have I given fire and rifted Jove's stout oak
With his own bolt; the strong-bas'd promontory
Have I made shake and by the spurs pluck'd up
The pine and cedar: graves at my command
Have waked their sleepers, oped, and let 'em forth
By my so potent art. But this rough magic
I here abjure, and, when I have required
Some heavenly music, which even now I do,
To work mine end upon their senses that
This airy charm is for, I'll break my staff,
Bury it certain fathoms in the earth,
And deeper than did ever plummet sound
I'll drown my book.

MIRANDA #1 – ACT 1 – SCENE 2

MIRANDA

If by your art, my dearest father, you have
Put the wild waters in this roar, allay them.
The sky, it seems, would pour down stinking pitch,
But that the sea, mounting to the welkin's cheek,
Dashes the fire out. O, I have suffered
With those that I saw suffer: a brave vessel,
Who had, no doubt, some noble creature in her,
Dash'd all to pieces. O, the cry did knock
Against my very heart. Poor souls, they perish'd.
Had I been any god of power, I would
Have sunk the sea within the earth or ere
It should the good ship so have swallow'd and
The fraughting souls within her.

MIRANDA #2 – ACT 3 – SCENE 1

MIRANDA

I do not know
One of my sex; no woman's face remember,
Save, from my glass, mine own; nor have I seen
More that I may call men than you, good friend,
And my dear father: how features are abroad,
I am skillless of; but, by my modesty,
The jewel in my dower, I would not wish
Any companion in the world but you,
Nor can imagination form a shape,
Besides yourself, to like of. But I prattle
Something too wildly and my father's precepts
I therein do forget.

ARIEL #1 – ACT 3 – SCENE 3

ARIEL

You fools! I and my fellows
Are ministers of Fate: the elements,
Of whom your swords are temper'd, may as well
Wound the loud winds, or with bemock'd-at stabs
Kill the still-closing waters, as diminish
One dowle that's in my plume: my fellow-ministers
Are like invulnerable. If you could hurt,
Your swords are now too massy for your strengths
And will not be uplifted. But remember—
For that's my business to you—that you three
From Milan did supplant good Prospero;
Exposed unto the sea, which hath requit it,
Him and his innocent child: for which foul deed
The powers, delaying, not forgetting, have
Incensed the seas and shores, yea, all the creatures,
Against your peace.

ARIEL #2 – ACT 4 – SCENE 1

ARIEL

I told you, sir, they were red-hot with drinking;
So fun of valour that they smote the air
For breathing in their faces; beat the ground
For kissing of their feet; yet always bending
Towards their project. Then I beat my tabour;
At which, like unback'd colts, they prick'd
their ears,
Advanced their eyelids, lifted up their noses
As they smelt music: so I charm'd their ears
That calf-like they my lowing follow'd through
Tooth'd briers, sharp furzes, pricking goss and thorns,
Which entered their frail shins: 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.

CALIBAN #1 – ACT 1 – SCENE 2

CALIBAN

I must eat my dinner.
This island's mine, by Sycorax my mother,
Which thou takest from me. When thou camest first,
Thou strokedst me and madest much of me, wouldst give me
Water with berries in't, and teach me how
To name the bigger light, and how the less,
That burn by day and night: and then I loved thee
And show'd thee all the qualities o' the isle,
The fresh springs, brine-pits, barren place and fertile:
Cursed be I that did so! All the charms
Of Sycorax, toads, beetles, bats, light on you!
For I am all the subjects that you have,
Which first was mine own king: and here you sty me
In this hard rock, whiles you do keep from me
The rest o' the island.

CALIBAN #2 – ACT 2 – SCENE 2

CALIBAN

All the infections that the sun sucks up
From bogs, fens, flats, on Prosper fall and make him
By inch-meal a disease! His spirits hear me
And yet I needs must curse. But they'll nor pinch,
Fright me with urchin—shows, pitch me i' the mire,
Nor lead me, like a firebrand, in the dark
Out of my way, unless he bid 'em; but
For every trifle are they set upon me;
Sometime like apes that mow and chatter at me
And after bite me, then like hedgehogs which
Lie tumbling in my barefoot way and mount
Their pricks at my footfall; sometime am I
All wound with adders who with cloven tongues
Do hiss me into madness.

[Enter TRINCULO]

Lo, now, lo!
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.

FERDINAND #1 – ACT 3 – SCENE 1

FERDINAND

There be some sports are painful, and their labour
Delight in them sets off: some kinds of baseness
Are nobly undergone and most poor matters
Point to rich ends. This my mean task
Would be as heavy to me as odious, but
The mistress which I serve quickens what's dead
And makes my labours pleasures: O, she is
Ten times more gentle than her father's crabbed,
And he's composed of harshness. I must remove
Some thousands of these logs and pile them up,
Upon a sore injunction: my sweet mistress
Weeps when she sees me work, and says, such baseness
Had never like executor. I forget:
But these sweet thoughts do even refresh my labours,
Most busy lest, when I do it.

ALONSO #1 – ACT 2 – SCENE 1

ALONSO

You cram these words into mine ears against
The stomach of my sense. Would I had never
Married my daughter there! for, coming thence,
My son is lost and, in my rate, she too,
Who is so far from Italy removed
I ne'er again shall see her. O thou mine heir
Of Naples and of Milan, what strange fish
Hath made his meal on thee?

ALONSO #2 – ACT 3 – SCENE 3

ALONSO

O, it is monstrous, monstrous:
Methought the billows spoke and told me of it;
The winds did sing it to me, and the thunder,
That deep and dreadful organ-pipe, pronounced
The name of Prosper: it did bass my trespass.
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.

ANTONIO(A) #1 – ACT 2 – SCENE 1

ANTONIO

She that is queen of Tunis; she that dwells
Ten leagues beyond man's life; she that from Naples
Can have no note, unless the sun were post—
The man i' the moon's too slow—till new-born chins
Be rough and razorable; she that—from whom?
We all were sea-swallow'd, though some cast again,
And by that destiny to perform an act
Whereof what's past is prologue, what to come
In yours and my discharge.

SEBASTIAN

What stuff is this! how say you?
'Tis true, my brother's daughter's queen of Tunis;
So is she heir of Naples; 'twixt which regions
There is some space.

ANTONIO

A space whose every cubit
Seems to cry out, 'How shall that Claribel
Measure us back to Naples? Keep in Tunis,
And let Sebastian wake.' Say, this were death
That now hath seized them; why, they were no worse
Than now they are. There be that can rule Naples
As well as he that sleeps; lords that can prate
As amply and unnecessarily
As this Gonzalo; I myself could make
A chough of as deep chat. O, that you bore
The mind that I do! what a sleep were this
For your advancement! Do you understand me?

SEBASTIAN #1 – ACT 2 SCENE 1

SEBASTIAN

Sir, you may thank yourself for this great loss,
That would not bless our Europe with your daughter,
But rather lose her to an African;
Where she at least is banish'd from your eye,
Who hath cause to wet the grief on't.

ALONSO

Prithee, peace.

SEBASTIAN

You were kneel'd to and importuned otherwise
By all of us, and the fair soul herself
Weigh'd between loathness and obedience, at
Which end o' the beam should bow. We have lost yourson,
I fear, for ever: Milan and Naples have
More widows in them of this business' making
Than we bring men to comfort them:
The fault's your own.

GONZALO(A) #1 – ACT 2 – SCENE 1

GONZALO

I' the commonwealth I would by contraries
Execute all things; for no kind of traffic
Would I admit; no name of magistrate;
Letters should not be known; riches, poverty,
And use of service, none; contract, succession,
Bourn, bound of land, tilth, vineyard, none;
No use of metal, corn, or wine, or oil;
No occupation; all men idle, all;
And women too, but innocent and pure;
No sovereignty;—

SEBASTIAN

Yet he would be king on't.

ANTONIO

The latter end of his commonwealth forgets the beginning.

GONZALO

All things in common nature should produce
Without sweat or endeavour: treason, felony,⁸⁷⁰
Sword, pike, knife, gun, or need of any engine,
Would I not have; but nature should bring forth,
Of its own kind, all foison, all abundance,
To feed my innocent people.

TRINCULO #1 – ACT 2 – SCENE 2

TRINCULO

Here's neither bush nor shrub, to bear off
any weather at all, and another storm brewing;
I hear it sing i' the wind: yond same black
cloud, yond huge one, looks like a foul
bombard that would shed his liquor. If it
should thunder as it did before, I know not
where to hide my head: yond same cloud cannot
choose but fall by pailfuls. What have we
here? a man or a fish? dead or alive? A fish:
he smells like a fish; a very ancient and fish-
like smell; a kind of not of the newest Poor-
John. A strange fish! Were I in England now,
as once I was, and had but this fish painted,
not a holiday fool there but would give a piece
of silver: there would this monster make a
man; any strange beast there makes a man:
when they will not give a doit to relieve a lame
beggar, they will lazy out ten to see a dead
Indian. Legged like a man and his fins like
arms! Warm o' my troth! I do now let loose
my opinion; hold it no longer: this is no fish,
but an islander, that hath lately suffered by a
thunderbolt.

STEPHANO #1 – ACT 2 – SCENE 2

STEPHANO

What's the matter? Have we devils here? Do you put tricks upon's with savages and men of Ind, ha? I have not scaped drowning to be afeard now of your four legs; for it hath been said, As proper a man as ever went on four legs cannot make him give ground; and it shall be said so again while Stephano breathes at's nostrils.

CALIBAN

The spirit torments me; Oh!

STEPHANO This is some monster of the isle with four legs, who hath got, as I take it, an ague. Where the devil should he learn our language? I will give him some relief, if it be but for that. if I can recover him and keep him tame and get to Naples with him, he's a present for any emperor that ever trod on neat's leather.

CALIBAN

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

STEPHANO

He's in his fit now and does not talk after the wisest. He shall taste of my bottle: if he have never drunk wine afore will go near to remove his fit. If I can recover him and keep him tame, I will not take too much for him; he shall pay for him that hath him, and that soundly.

BOATSWAIN/ENSEMBLE #1 – ACT 1 – SCENE 1

BOATSWAIN

Do you not hear him? You mar our labour: keep your cabins: you do assist the storm.

GONZALO

Nay, good, be patient.

BOATSWAIN

When the sea is. Hence! What cares these roarers for the name of king? To cabin: silence! trouble us not.

GONZALO Good, yet remember whom thou hast aboard.

BOATSWAIN

None that I more love than myself. You are a counsellor; if you can command these elements to silence, and work the peace of the present, we will not hand a rope more; use your authority: if you cannot, give thanks you have lived so long, and make yourself ready in your cabin for the mischance of the hour, if it so hap. Cheerly, good hearts! Out of our way, I say.

IRIS/ENSEMBLE #1 – ACT 4 – SCENE 1

IRIS

Ceres, most bounteous lady, thy rich leas
Of wheat, rye, barley, vetches, oats and pease;
Thy turfy mountains, where live nibbling sheep,
And flat meads thatch'd with stover, them to keep;
Thy banks with pioned and twilled brims,
Which spongy April at thy hest betrimms,
To make cold nymphs chaste crowns; and thy broom -groves,
Whose shadow the dismissed bachelor loves,
Being lass-lorn: thy pole-clipt vineyard;
And thy sea-marge, sterile and rocky-hard,
Where thou thyself dost air;—the queen o' the sky,
Whose watery arch and messenger am I,
Bids thee leave these, and with her sovereign grace,
Here on this grass-plot, in this very place,
To come and sport: her peacocks fly amain:
Approach, rich Ceres, her to entertain.