



PROSPERA

“PROSPERA”

A MUSICAL

**Based on “The Tempest”
by William Shakespeare**

**Book & Lyrics
Tom Jones**

**Music
Andrew Gerle**

1-23-2022

**The Place:
An Enchanted Island**

**The Time:
Then**

The Characters:

**Prospera, a magician
Miranda, her daughter
Antonio, her usurper
Alonso, King of Naples
Ferdinand, his son
Sebastian, his brother
Consuela, Attendant to Alonso
Ariel, a spirit
Caliban, a savage
Trinculo, a jester
Stephano, a wine steward**

(Note: the actors who play Trinculo and Stephano also play the Master and the Boatswain in the opening storm sequence.)

AUTHOR'S NOTE

Containing traditional musical theatre songs and a fantastical electronic score, PROSPERA is based on Shakespeare's play, but in this version, the Tempest is not just the great storm Prospera creates to shipwreck her enemies. It is the storm inside herself, the raging anger and the need to punish those who took away her kingdom and cast her and her infant daughter Miranda out to sea on a rotting ship. Likewise, in this version her two spirits, Ariel and Caliban, are not just offsprings of some forgotten witch but somehow part of herself, twisting images of dark and light constantly intertwined. The story of the play is the process by which Prospera is finally able to forgive her enemies and free herself from the heavy burden of hatred and revenge. When this is done, she breaks her magic staff and bids the audience, and the world, farewell.

COMPOSER'S NOTE

The score of PROSPERA is written for a combination of electronic tracks and live instruments. I have incorporated many world instruments to create the unique sound of the show: African and Asian drums, Middle Eastern and Indian string instruments, a gypsy dulcimer called a cimbalom, and others. It is my intention that these beautiful instruments be seen onstage to add to the fantastical setting of the island. I realize that different productions will not have access to all these instruments (or musicians who can play them), so I have written parts that are modular - given any particular theater's available musicians, tracks can be omitted from the electronic score and the musicians that are available can play the corresponding parts live. Likewise, although the parts are written for particular instruments, I allow flexibility to substitute similar instruments, and leave it to the taste of the musical director and instrumentalists to remain true to the timbres and textures of the original. In this way, each production of PROSPERA can, and should, have its own special sound.

“PROSPERA”

(In the semi-darkness, Prospera walks out upon the half-lit stage. She is wearing her “magic” robe, a colorful garment of indeterminate age and period. First she gazes intently at the audience. Then she says:)

TRACK 1 - INVOCATION & STORM

PROSPERA

I draw a magic circle in the sand.

Like this . . .

(MUSIC: a solo flute.)

I touch the circle and it turns to light.

Like this . . .

(MUSIC: a drumbeat.)

It’s filled with possibility.

A journey of discovery.

But only if we both believe

That this can be true.

For the secret of the magic lies,

Not just in the magician,

But also - inside - you.

I ASK YOU NOW

ON THIS BARE STAGE

TO CREATE AN ENORMOUS STORM.

I ASK YOU NOW, WHEN I SPEAK OF LIGHTNING,

TO SEE IT SLICE THE NIGHT.

ONE OR TWO PASSING SHADOWS

MUST YOU TURN INTO A FLEET.

AND THEN, WHEN THE STORM IS OVER,

I ASK FOR YOU TO COME WITH ME

AND, SPIRIT-LIKE, TO FLY THROUGH TIME

BACK TO THE ISLAND WHICH WAS/IS MINE.

AND MOST OF ALL, I ASK YOU NOW

TO TAKE THIS EMPTY CIRCLE

AND FILL IT FULL OF LIFE.

Like this!

(Suddenly Ariel appears on the upper platform, behind Prospera. With a commanding gesture, she points to the light board and the lights suddenly black out. She points again and we have a flash of lightning. Another gesture brings forth thunder. Then, as the Music begins and the lightning and thunder continue to assault our eyes and ears, Ariel unfurls a series of ropes which the actors cling to as they appear and try to steady themselves in the midst of a violent storm at sea.)

MASTER

Boatswain! (He blows on his whistle, which sounds like a scream.)

Boatswain! (Pronounced "Bosan.")

BOATSWAIN

What is it, Master?

MASTER

Call to the sailors. Fall to! Fall to! Or we shall run ourselves aground! (Blows whistle again.) Boatswain!

BOATSWAIN

Ho there! Take in the topsail! Tend to the Master's whistle!

CONSUELA

(Coming on deck, followed by Antonio and Sebastian.)

Good boatswain, what is happening?

BOATSWAIN

I pray you, Madame. Keep below.

ANTONIO

Where is the Master?

BOATSWAIN

Do you not hear him? Keep to your cabins. You do assist the storm!

CONSUELA

Good sir, be patient.

BOATSWAIN

When the sea is. Get out of here, all of you!

MEN'S VOICES

LOST! LOST! LOST!

MASTER

All lost! All lost!

MEN'S VOICES

LOST! LOST! LOST!

MASTER

God save us! God save us!

MEN'S VOICES

LOST! LOST! LOST!

MASTER

We are splitting! We are splitting!

MEN'S VOICES

LOST! LOST! LOST

(Suddenly there is a flash of lightening and the sound of the great mast of the ship cracking in two. Then Lights black out and the storm ceases as abruptly as it had begun. MUSIC as the lights slowly rise on Prospera's island and Prospera enters followed by her daughter, Miranda.)

MIRANDA

**Mother, if it was you who made this angry tempest,
Please tell me why. Oh, such terrible things I heard.
A brave vessel dashed to pieces!
Bodies flung into the air!**

PROSPERA

**Content yourself.
No one is harmed.**

MIRANDA

But I saw -

PROSPERA

**I said: No one is harmed! At least, not yet.
Now, Miranda, come and stand beside me.
Something has happened and we must talk.**

(Miranda joins her by the circle of sand.)

**Can you remember a time before we came to this island?
No, I don't think so. For you were only three years old.**

MIRANDA

**I remember some things. Dim. As in a dream. Hadn't I once
four or five women who tended me?**

PROSPERA

**You had - and more. Your mother was a queen and a person of
great power.**

MIRANDA

Are you not my mother?

PROSPERA

**The mid-wife said so, and she was a woman of some experience.
Yes, I am that same queen. And you are her princess daughter.
Your father died soon after you were born. And I became sole
ruler.**

MIRANDA

But what happened?

PROSPERA

I was a woman.

MIRANDA

Yes?

PROSPERA

**That's it. No more than that.
I was a woman.**

PROSPERA (cont.)

**But first fetch me my book of magic
And place it here upon this stone.**

MIRANDA

It's heavy.

PROSPERA

Yes. It's heavy.

(Miranda places the book upon its stone pedestal. As Prospera opens it, the lights around the stage dim and come up on a small "magic" area with mirrors and partial light.)

I had a counselor named Antonio.

(We see him in the "magic" area.),

**A counselor who was skilled at governance,
While I, as had been my habit ever since I was a child,
Retired into my library to devote myself to books.
But as I grew inward,
Inside the labyrinth of my mind,
My counselor grew ambitious.
He began to believe that he was, in fact,
The rightful ruler.
And I, now seen as the usurper,
Must somehow be removed.**

MIRANDA

Oh, no!

PROSPERA

Oh, yes.

**And then, the King of Naples,
Alonso by name and my life-long rival,
(His image appears, replacing Antonio.)
Listened carefully to my counselor's plan
That he, the king, in return for homage**

PROSPERA (cont.)

**And I know not how much tribute,
 Should help unseat me
 And confer my kingdom, with all its honors,
 Upon my counselor!
 Whereon, one midnight he opened up the gates
 And in the depth of darkness, they captured me
 And thy crying self!**

MIRANDA

I can't remember crying then, but I weep for it now.

PROSPERA

**They prepared a rotten carcass of a boat, not rigged, no tackle,
 sail or mast. The very rats instinctively had quit it. Happily for
 us, there was one woman advisor to the king, Consuela, (and she
 appears.) who out of kindness gave us food and water and,
 knowing how I loved my books, she furnished me certain volumes,
 volumes of magic, which I prized above my kingdom. And, thus
 outfitted, they set us to sea - whereon we drifted until the currents
 brought us here. (Story ended, the lights in the circle fade out.)**

MIRANDA

And the reason for the storm?

PROSPERA

**In all the time we've been here, you and I,
 The sea, translucent, has never once been troubled by a sail.
 And now, by some strange stroke of Fate,
 All of my enemies come sailing by at one time:
 My counselor, Antonio.
 Alonso, King of Naples, and his son.
 The members of the court that did depose me.
 All of them appear, prepared to play their parts.
 That's why I made the storm.
 But enough for now. I have business to attend to,
 And you, meanwhile, must sleep.**

TRACK 2 - HEAR THE MUSIC/LA TEMPESTA**PROSPERA**

**HEAR THE MUSIC
SOFTLY PLAYING,
STRUMMED BY SOMEONE'S UNSEEN HAND.**

**SEE THE SHADOWS
MOVING SLOWLY
AS THEY CRAWL ACROSS THE SAND.**

**CLOSE YOUR EYES
AND LIE THERE, SILENT.
ENTERTAIN CONJECTURES DEEP.**

**FOR A MOMENT,
TILL I WAKE THEE,
MIRANDA,
I COMMAND THEE:
GENTLY - GENTLY
SLEEP.**

**(As Miranda falls sleep, Prospera covers her with the
magic cloak.)**

**(Miranda sleeps within the circle of sand. Prospera
begins to pace as the sky darkens and we hear distant
rumblings of thunder. Suddenly she turns to the
audience.)**

**IT COMES UPON ME SOMETIMES
WHEN I LEAST EXPECT IT:
LA TEMPESTA.**

PROSPERA (cont.)

**I MAY BE AT MY TABLE
READING, DREAMING, NOTHING:
LA TEMPESTA.**

**LIKE A CLOUD ON THE HORIZON,
LIKE A TINY LITTLE CLOUD,
THAT SLOWLY GROWS BIG BELLIED
TILL IT SUDDENLY BURSTS OPEN,
GIVING BIRTH TO A DOZEN CLOUDS,
SEETHING, SCREAMING, BREEDING,**

**AND THE WAVES CLIMB HIGH
INSIDE MY MIND!
AND THE LIGHTNING STRIKES
INSIDE MY MIND!
THERE'S A VIOLENT STORM
INSIDE MY MIND!
AND THAT STORM IS -
LA TEMPESTA!**

**I HAVE BEEN WRONGED
AND - I - WILL - BE -
REVENGED!**

**(The storm in her mind abated like the storm we saw at sea,
Prospera suddenly makes a swift transition of mood. She
walks to the center and calls out:)**

PROSPERA

**Ariel, come!
I call thee!**

ARIEL

**(From off.)
Yes, my mistress!**

PROSPERA

Here. Fly hither.
 Come dance inside my hand.
 Oh, good spirit -
 How thou dost delight me!

(MUSIC: “Ariel’s Theme” as we see Ariel move about the stage, as lithe and light as Tinker Bell. She wears a sparkling garment “for which” as it says in the Shakespeare text: “to go invisible.” When her airy ballet finishes, she lights beside Prospera, her feet scarcely touching the ground.)

PROSPERA

Tell me, spirit, hast thou hast performed the tempest that I bade thee?

ARIEL

Yes, my Queen. Exactly as you told me.

TRACK 3 - I FLAMED AMAZEMENT

**RIDING ON THE LIGHTNING!
 FLYING IN THE SKY!
 I WAS LIKE A SIREN,
 OR A LORELEI.
 TROUBLING THE WATERS.
 STIRRING UP THE AIR.
 SPINNING ROUND IN CIRCLES.
 AND EVERYWHERE
 OH, I FLAMED AMAZEMENT!
 OH, I FLAMED AMAZEMENT!**

**FIRST INSIDE A CABIN.
 THEN UPON THE DECK.
 I KEPT REAPPEARING,
 UNEXPECTED.**

ARIEL (cont.)

**KEENING LIKE A DEMON.
 HOWLING LIKE A GALE.
 TERRIFYING SAILORS.
 WITHOUT FAIL,
 OH, I FLAMED AMAZEMENT!
 OH, I FLAMED AMAZEMENT!**

**PEOPLE SCREAMING:
 "WE'RE ABOUT TO WRECK!"
 PEOPLE LEAPING
 OFF THE QUARTERDECK.
 PEOPLE WEEPING,
 FOR THEY ALL SUSPECT
 HELL IS EMPTY
 AND ALL THE DEVILS ARE HERE!
 OH, I FLAMED AMAZEMENT!
 OH, I FLAMED AMAZEMENT!
 AMAZEMENT, AMAZEMENT, AMAZEMENT!**

**NOT A SOUL BUT SENSED
 THIS WAS A MYSTERY.
 EVERYONE CONVINCED
 IT WAS CATASTROPHE.
 DRIVING PEOPLE WILD
 WHEN UNEXPECTEDLY
 LIKE ST. ELMO'S FIRE,
 ALL AT ONCE
 I FLAMED AMAZEMENT!
 I FLAMED AMAZEMENT!
 AH! AH! AH! AH!
 I FLAMED AMAZEMENT!
 AH YA!**

PROSPERA

(Laughs)

Why, that's my spirit! But this was near the shore? And are they safe?

ARIEL

Not a hair harmed. On their floating garments, not a blemish.

PROSPERA

Good. Good. Very good! But there's more work to do. What is the hour? Past noon?

ARIEL

Past noon, yes.

PROSPERA

Hmm. Two glasses full of sand. The time between now and twilight must by us both be spent most preciously. I have this day, this one day, before the spell dissolves.

ARIEL

Since there is more toil, mistress - let me remind you of your promise.

PROSPERA

How now? What is it that you ask for?

ARIEL

My freedom.

PROSPERA

Before the task is done? No. I cannot.

ARIEL

**I have done you worthy service,
Told you no lies, made no mistakes,
Served without grudge or grumbling,
And you did promise -**

PROSPERA

**Enough! I said.
Did you exist before I did's't create you?**

ARIEL

I don't know.

PROSPERA

**Truly, neither do I.
You're made of sunlight, Ariel.
And refraction. Like a crystal.
Like this very crystal here.
I span it one day in the sun
And that's when you appeared.
Do I know how it happened? No.
Suffice it so say that it did happen
And since I have the power to bring you hither,
It also follows that I have the power to remove thee hence.
Be warned.**

ARIEL

Pardon me, my queen. I will obey you.

PROSPERA

Do so. And after this day I will release you.

ARIEL

**Why, that's my noble mistress! What shall I do? Just tell me -
What shall I do?**

PROSPERA

Go keep yourself invisible to every eye but mine!

ARIEL

Yes, my lady!

PROSPERA

**Then when it is done, take charge of the survivors. Move them
around the island in separate groups! Keep them spinning,
moving! But make sure they do not each other see. This is
important. Do you understand me?**

ARIEL

Yes, my lady!

PROSPERA

I have them now. I have them all inside the hollow of my hand. But now I must decide how I will practice my revenge. Very well then. Go! (MUSIC as Ariel disappears and Prospera turns to Miranda. Gently, she lifts the cloak from her sleeping figure.) Awake, dear heart, awake! You have slept well. Awake!

MIRANDA

Ah, I don't know what happened. The strangeness of your story made me sleepy.

PROSPERA

Shake it off. Come on. We'll call forth Caliban, my slave, who never gives us civil answer.

MIRANDA

Tis a villain, madame, I do not long to look on.

PROSPERA

No. I understand. (Suddenly calls out.) Caliban! What ho! You piece of earth. Respond!

CALIBAN

(Within)

There's wood enough inside!

PROSPERA

There's other business for you! Move!

MIRANDA

I wonder why you keep him.

PROSPERA

Well, to tell you truth, I'm not sure that we can do without him. He makes our fire. He fetches in the wood. He does much menial service for which we are not equipped. Besides -

MIRANDA

Yes?

TRACK 4 - ONE DAY WHEN IT WAS RAINING

PROSPERA

(As Caliban crawls out of his cave.)

**ONE DAY, WHEN IT WAS RAINING,
DID I SEE THIS CREATURE,
THIS NAKED CREATURE.
ONE DAY WHEN IT WAS RAINING
HIS BODY ALL COVERED
WITH MOSS AND WITH MUD,
AND YES, I THINK ALSO WITH BLOOD.**

CALIBAN

**THIS ISLAND ONCE WAS MINE,
BEFORE YOU TOOK IT FROM ME.**

PROSPERA

**ONE DAY WHEN IT WAS RAINING,
HE WAS DEEP IN QUICKSAND
AND SINKING FAST.**

CALIBAN

**I REMEMBER.
YES, I REMEMBER.
WHEN YOU FIRST CAME,
YOU STROKED ME
AND MADE MUCH OF ME.**

PROSPERA

**THAT DAY WHEN IT WAS RAINING,
HE REACHED OUT HIS HAND
AND I PULLED HIM OUT,
OUT OF THAT STINKING PIT.**

BOTH
AND WE WERE BOTH COVERED
WITH BLOOD AND WITH GRIME.

CALIBAN
I LOVED YOU THEN.

PROSPERA
ONE DAY WHEN IT WAS RAINING . . .

CALIBAN
I LOVED YOU THEN.
I LOVED YOU AND I SHOWED YOU
ALL THE SECRETS OF THE ISLAND.
THE FRESH SPRINGS AND THE SALT PITS -
THE PLACES BARE AND FERTILE.
ALL THE SECRETS,
ALL THE SECRETS OF THE ISLAND,
ONE DAY WHEN IT WAS RAINING.
AND NOW I AM YOUR SLAVE.

PROSPERO
AND SINCE THAT TIME,
I DON'T KNOW WHY,
I FEEL SOMEHOW -

CALIBAN
I, WHO ONCE WAS KING!
ONE DAY WHEN IT WAS RAINING!
ONE DAY WHEN IT WAS RAINING!

PROSPERA
WE ARE CURIOUSLY -

CALIBAN
ONE DAY WHEN IT WAS RAINING!

PROSPERA

INTERTWINED!

BOTH

ONE DAY WHEN IT WAS RAINING . . .

ONE DAY WHEN IT WAS RAINING . . .

ONE DAY WHEN IT WAS RAINING . . .

CALIBAN

You betrayed me.

PROSPERA

You lying slave, that lashes move, not kindness.

I have used you (inhuman as you are) with humane care.

I lodged you in my own abode till you did seek to violate

The honor of my child.

CALIBAN

Oh, would that I had done it!

You were able to prevent me, but otherwise

I would have peopled this isle with Calibans!

MIRANDA

I pitied you; don't you understand?

I tried to teach you how to speak!

I was your friend, your teacher!

I offered you my hand in help,

Which you mistook to mean some ruttish thing!

CALIBAN

You taught me how to feel.

I curse you for it.

PROSPERA

What? Surly, are you? Well, listen to this:

(She opens her magic book and Caliban recoils.)

PROSPERA (cont.)

**If you misbehave, I'll rack you with cramps.
I'll fill your bones with aches and make you roar so loud
That beasts in the forest shall tremble at the sound!**

CALIBAN

**No, please! I will obey.
Your magic is too strong.
I cannot fight it.**

PROSPERA

Very well then. Back to work. (And Caliban leaves.)

AMANDA

**Mother, with your permission,
I will wander for a bit around the island.
I have some thoughts to think.**

PROSPERA

Worried still about the ship?

MIRANDA

I grieve for them. I grieve.

PROSPERA

(Sighs.)

Very well then. Wander as you please.

(She goes back to her place among the shadows where she can look down and see what is happening below. MUSIC as Ariel appears and at a signal from her, a series of silken panels begin to descend. As Miranda disappears into one side of the maze, Ferdinand appears on the other.)

**TRACK 5 - FULL FATHOM FIVE, I HEARD
A SIREN'S SONG, I AM HUMAN**

ARIEL

(As the panels descend.)

**FULL FATHOM FIVE THY FATHER LIES.
OF HIS BONES ARE CORALS MADE.
THOSE ARE PEARLS WHICH WERE HIS EYES,
AND NOTHING OF HIM DOTTH FADE.
HE SIMPLY UNDERGOES A CHANGE
INTO SOMETHING WONDERFUL AND STRANGE
WHILE MERMAIDS SOFTLY SING HIS KNELL:
DING-DONG BELL . . .
DING-DONG BELL . . .**

FERDINAND

(To the audience.)

**Sitting on a sand bank,
Weeping again for the king my father's wreck,
This music crept by me on the waters.**

**I HEARD A SIREN'S SONG - BEAUTIFUL!
SWEET AS AN ANGEL'S CHOIR.
IT SEEMED TO SOOTHE THE SURGING SEAS
WITH ITS HONEYED MELODIES,
AND OH, HOW IT SET MY HEART AT EASE
AND DID MY FEARS ALLAY.
I HEARD A SIREN'S SONG - BEAUTIFUL!
BUT IT HAS GONE AWAY . .**

(MUSIC continues as Ferdinand disappears into one side of the maze and Miranda appears on the other.)

MIRANDA

(To the audience.)

**I SAW A FLEET OF SHIPS - BEAUTIFUL!
SAIL AFTER SAIL AFTER SAIL.
RIDING ASTRIDE A RISING TIDE,
BANNERS BLOWING, PUFFED WITH PRIDE!
AND OH, HOW THE OCEANS OPENED WIDE
TO EVERY THRUSTING PROW!
I SAW A FLEET OF SHIPS - BEAUTIFUL!
BUT THEY ARE NOT THERE NOW . . .**

FERDINAND

IT HAS GONE AWAY.

MIRANDA

THEY ARE NOT THERE NOW.

BOTH

WHERE DID THIS MUSIC/VISION DISAPPEAR?

WHY DOES IT SEEM TO HAUNT ME SO?

I FEEL THERE'S SOMETHING ALMOST HERE

SOMETHING WONDERFUL AND NEAR

ANY MOMENT WILL APPEAR

RIGHT HERE IN FRONT OF ME

AND IT WILL BE BEAUTIFUL!

IT WILL BE BEAUTIFUL!

(They suddenly find each other standing face to face.)

FERDINAND

Oh!

AMANDA

Oh!

FERDINAND

This must be the very deity upon whom these songs were made.

Lady, tell me - do you live upon this island,

And if you do, will you give me some instruction

As to how I should behave here? My prime request,

Which I do last pronounce, is (O you wonder!)

Are you a goddess?

MIRANDA

A goddess? No, far from it. No wonder, either. But what about

you? Are you a spirit? A sprite, perhaps? An elf? Or maybe

you're a god. You look like one.

FERDINAND

No, lady, I am neither sprite nor elf. And certainly no god. I hate

to disappoint you, but I am just a human.

MIRANDA

A human? But that's wonderful! That's what I am, too!

**I AM HUMAN.
SIMPLY HUMAN.
AND I MUST CONFESS:
I LAUGH AND CRY
AND SOMETIMES I
AM FILLED WITH FOOLISHNESS.**

FERDINAND (& MIRANDA)

**I AM HUMAN.
SIMPLY HUMAN.
JUST THE SAME AS YOU. (JUST THE SAME AS YOU.)
I EAT AND DRINK (I EAT AND DRINK)
AND SNEEZE AND BLINK. (AND SNEEZE AND BLINK.)
AND WHEN THE DAY IS THROUGH,**

MIRANDA

I GO TO BED.

FERDINAND

AND REST MY HEAD.

BOTH

**AND DREAM OF WHAT MIGHT BE.
BUT THEN AT DAWN
WHEN DREAMS ARE GONE
I'M JUST THE SAME OLD ME.**

**I AM HUMAN. (I AM HUMAN.)
SIMPLY HUMAN. (SIMPLY HUMAN.)
JUST THE SAME AS YOU.**

FERDINAND

I THOUGHT YOU WERE A GODDESS.

MIRANDA
I THOUGHT YOU WERE A GOD.

BOTH
BUT SINCE THAT IS NOT TRUE . . .
SINCE I AM HUMAN
SIMPLY HUMAN,
ONLY HUMAN,
VERY HUMAN,
OH, SO HUMAN,
I'M GLAD THAT YOU ARE, TOO.

(After the song, as they speak, PROSPERA begins to pace back and forth, looking down at the young lovers angrily.)

FERDINAND
I am an orphan, lady.
But orphan as I am, I am well-born
And I do swear I never in my life
Saw anything as beautiful as you.

MIRANDA
You are the only man ever I have spoken to,
And the only that ever I did sigh for.
(Prospera suddenly holds up her hand and the lovers
“freeze” in place.)

PROSPERA
Too hot! Too hot!
It's happening too hot!
His form is pleasing.
I can see that.
His mind is nimble,
His manners gracious.
But don't forget:
It was his father that didst help usurp you!
His father, yes -
And his look was gentle, too!
You, sir!

(The lovers are broken from their “freeze.”)

PROSPERA (cont.)

**I think you have put yourself upon this island as a spy
To steal it from me, the rightful ruler.**

FERDINAND

No, as I am a man!

MIRANDA

Mother, no. You are mistaken.

PROSPERA

Speak not for him, for he is a villain!

MIRANDA

**Make not so harsh a judgement of him,
For he is gentle, and courageous, too.**

PROSPERA

**I advise you: stay away from this!
And stay away from him, too!**

MIRANDA

I will not!

PROSPERA

**Will not? What? Will not? Defy me, do you? Defy your mother!
(She lifts her hand.)**

FERDINAND

**Stay back! Old woman, you will not touch her! (He tries to draw
his weapon, but Prospera points and Ferdinand freezes in mid-
motion.)**

PROSPERA

**You cannot draw your sword.
Give it up. You cannot.
You cannot move unless I bid you.**

FERDINAND

(Helpless)

Aah!

MIRANDA

Mother! - Please . . .

**(As earlier, Prospera's fury abates as quickly as it came.
In fact, she seems chastened and ashamed.)**

PROSPERA

**All right. I release you. And you, Miranda, I ask for your
forgiveness. I would not have struck you. I would not -**

MIRANDA

(With tears in her eyes.)

I know.

PROSPERA

You say you've taken a fancy to my daughter.

FERDINAND

More than a fancy.

More than that.

PROSPERA

Very well, then.

I have an indentured servant -

More like a slave, in fact.

He chops the wood.

He cleans the stall.

He does a dozen other thankless

And humiliating tasks.

But he is lazy,

And he is full of hatred for me.

From now on, I put you in his place.

MIRANDA

Mother!

PROSPERA

I warn you: Not a word! (To Ferdinand.) What say you?

FERDINAND

**My spirits, as in a dream, are all bound up.
My father's loss, the numbness which I just now felt.
The wreck of all my friends. Neither this, however,
Nor all the punishments you can devise,
Mean anything to me if I can just,
Through my prison window, once a day,
Behold this lady.
All corners else on earth let liberty make use of.
Space enough have I in such a prison.**

PROSPERA

Very well then. Follow me.

(They withdraw and Ariel resumes her song as without them seeing her, she guides Alonso, king of Naples, his brother Sebastian, along with Antonio and the elderly courtier Consuela, through the maze.)

ARIEL

**FULL FATHOM FIVE THY YOUNG SON LIES.
OF HIS BONES ARE CORALS MADE.**

ALONSO

OH, MY SON! MY SON!

ARIEL

THOSE ARE PEARLS WHICH WERE HIS EYES,

ALONSO

WHERE DO YOU LIE BURIED?

ARIEL
AND NOTHING OF HIM DOTH FADE.

ALONSO
OH, MY SON. MY SON.

ARIEL
HE SIMPLY UNDERGOES A CHANGE
INTO SOMETHING WONDERFUL AND STRANGE.

ALONSO
OH, MY SON. MY SON.
YOUR FINGERS MOVING IN THE WATER,
AS IF TO SAY FAREWELL.

ARIEL
WHILE MERMAIDS SOFTLY SING HIS KNELL:
DING-DONG, DING-DONG BELL . . .

ALONSO
AS IF TO SAY FAREWELL . . .

ARIEL
DING-DONG. DING-DONG BELL . . .

ALONSO
FAREWELL . . .

(As the MUSIC fades away.)

Enough. Enough. It's useless. Let's stop here and rest.

CONSUELA
I beseech you, sir, be not so sad. You have cause
(So have we all) for happiness; for our escape
Is greater than our loss. Our tale of woe
Is common: every day some sailor's wife,
Some sea captain or some crew, have just our woe,
But not the miracle (I mean, our preservation).
Then wisely, good sir, weigh our sorrow against our saving.

ALONSO

Prithee, peace.

ANTONIO

(At the side.)

He receives comfort like cold porridge.

CONSUELA

When every grief is seized upon, you find you have nothing left but pain. Therefore, my lord -

ALONSO

I told you, peace!

CONSUELA

Well, I have done. But yet -

SEBASTIAN

She will keep talking!

CONSUELA

**Although this island seems to be deserted,
Yet here is everything advantageous to life.**

SEBASTIAN

Except for the means to live.

CONSUELA

But the rarity of it is - which is indeed almost beyond belief -

ANTONIO

As many such rarities are -

CONSUELA

**That our garments, being, as they were, drenched in the sea, hold,
notwithstanding, their freshness and their gloss, being rather new-
dyed than stained with salt water.**

ALONSO

O my son, what strange fish has made his meal on thee?

CONSUELA

Rest yourself, my lord. Be calm.

ALONSO

How can I be calm? My son is drowned!

(Ariel, who has been watching, invisible, now comes over to Alonzo and Consuela and blows a little puff of powder from a plant so that it floats around their heads.)

CONSUELA

I think, my lord - I think I saw your son . . . leap overboard . . . and begin to . . . to swim . . . Oh, I have a sudden desire to (yawns) Oh, my. -- (She falls asleep.)

ALONSO

What? Asleep so soon? I wish my eyes would shut up my thoughts like that. How strange. I think they begin to do so. (Sits.)

SEBASTIAN

Please, sir. Do not neglect the chance. Sleep seldom visits sorrow and when it does, it must be welcomed as a friend.

ANTONIO

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

ALONSO

Thank you. Wondrous heavy.

(He goes to sleep. Ariel watches from the shadows as Antonio and Sebastian stare down at the sleeping pair.)

SEBASTIAN

What a strange drowsiness possesses them.

ANTONIO

It is the quality of the climate.

SEBASTIAN

**Then why don't we feel drowsy?
I don't find myself disposed to sleep.**

ANTONIO

**Nor I. My spirits are nimble; they keep racing,
Oh, what might be, my good friend. What might be.
But - no more. And yet I think I see it in your face,
What you think might be. In my own imagination,
I see a crown dropping upon your head.**

SEBASTIAN

What? Are you dreaming?

ANTONIO

**No, Sebastian. I am awake.
The question is - are you?**

SEBASTIAN

Go on.

TRACK 6 - OH, WHAT A SLEEP

ANTONIO

**Look at this.
(Points to the two sleeping figures.)
HOW PEACEFUL THEY SEEM.
HOW SILENT AND SERENE.
EXCEPT FOR THE BREATHING,
YOU COULD ALMOST BELIEVE
THAT EACH OF THEM WAS DEAD.**

SEBASTIAN

**EXCEPT FOR THE BREATHING,
YOU COULD ALMOST BELIEVE
THEY WERE DEAD.**

ANTONIO
SOME THERE BE WHO COULD RULE NAPLES
AS WELL AS HE THAT SLEEPS.

SEBASTIAN
BETTER THAN HE THAT SLEEPS.

ANTONIO
AND COURTIERS THERE ARE
THAT CAN PRATE AND BABBLE
AS WELL AS THIS OLD FOOL.

SEBASTIAN
SHE'S A VERY REPLACEABLE FOOL.

BOTH
OH, WHAT A SLEEP THIS SLEEP COULD BE,
THE BEGINNINGS OF A DREAM,
IF ONLY THIS MASQUERADE OF DEATH
COULD BE WHAT IT DOES SEEM . . .

SEBASTIAN
I remember that your queen, Prospera,
You did, in fact, replace.

ANTONIO
And look how my garments sit upon me,
Much better than before.

SEBASTIAN
And your conscience?

ANTONIO
MY CONSCIENCE?
WHERE LIES THAT?
IN WHAT SINEW?
IN WHAT BONE?
IN WHICH SECTION OF THE LIVER?

ANTONIO (cont.)

**WERE IT A FEVER, IT WOULD PUT ME TO BED,
BUT I FEEL NO SUCH FEVER.
INSTEAD, INSTEAD I FEEL QUITE - - VIABLE.**

BOTH

**OH, WHAT A SLEEP THIS SLEEP COULD BE.
THE BEGINNINGS OF A DREAM.
IF ONLY THIS MASQUERADE OF DEATH
COULD BE WHAT IT DOES SEEM.**

ANTONIO

**Look you, sir, there lies your brother
No better than the earth he lies on.
IF HE COULD BE WHAT HE SEEMS TO BE,
THAT IS TO SAY - DEAD, DEAD, DEAD,
WHICH YOU COULD ACHIEVE
WITH JUST THREE INCHES,
THREE INCHES OF STEEL,
WHILE I, SIR, PUT THIS ANCIENT FOOL TO REST,
NONE OF THE OTHERS,**

SEBASTIAN

NONE OF THE OTHERS,

ANTONIO

IF THERE BE OTHERS,

SEBASTIAN

IF THERE BE OTHERS,

ANTONIO

WOULD DARE TO SAY A WORD.

SEBASTIAN

NO ONE WOULD SAY A WORD.

BOTH

**OH, WHAT A SLEEP THIS SLEEP COULD BE:
THE FULFILLMENT OF A DREAM,
IF ONLY THIS MASQUERADE OF DEATH
COULD BE WHAT IT DOES SEEM . . .**

ARIEL

**I have not time to tell my mistress
The danger that you are in.
I must on my own decide - -**

SEBASTIAN

**Your case, my friend, shall be my precedent.
As you got Milano, I'll come by Naples.**

ANTONIO

**Let's draw together,
And when I raise my hand, you do the same,
To fall it on your brother.**

BOTH

**OH, WHAT A SLEEP THIS SLEEP WILL BE
WHEN BOTH OF THEM ARE DEAD!
TOGETHER WE WILL RULE THE WORLD,
A CROWN UPON EACH HEAD!**

(They lift their swords, but Ariel calls out.)

ARIEL

**Awake! Awake!
Shake off your slumber
And awake!**

CONSUELA

**What? What? Awake! Good angels awake! God preserve the
king!**

ALONSO

How now? What's happening? Why are you drawn?

SEBASTIAN

Why - while we were here securing your repose, we heard a bellowing, like bulls, or rather lions. Didn't you hear it?

ANTONIO

O, it was a din to fright a monster's ear, to make an earthquake!

ALONSO

Heard you this, Consuela?

CONSUELA

Upon my honor, sir, I heard something. There was a noise, some sort of noise. It's best we stay on guard.

ALONSO

(Drawing his sword.)

Come. We'll make further search for my poor son.

(They exit, followed by Ariel. Caliban sneaks out of the cave, carrying PROSPERA's magic book.)

TRACK 7 - CALIBAN'S DREAM

CALIBAN

(Looks around. Then speaks to the audience.)

I must be careful that she does not hear me.

I have stolen her book, her magic book,

But I do not know the words.

(Opens book.)

How beautiful they are.

How small and yet how powerful.

I will put it by my heart.

Perhaps the book will hear my heartbeat.

Perhaps it will hear my dream.

SOMETIMES WHEN I'M ASLEEP, I DREAM.

I DREAM OF SOMEPLACE SUCCULENT AND GREEN.

AND IN MY DREAM, THE BREEZE I FEEL

IS LIKE A SOFT CARESS.

CALIBAN (cont.)

**IT'S LIKE A WOMAN'S FINGERS
AS THEY SCROLL ACROSS MY CHEST.
AY-EE ... AY-EE ... AY-EE ...**

**SOMETIMES WHEN I'M ASLEEP, I DREAM.
I'M ALL ALONE AND NAKED
AND I GO HUNTING BY THE STREAM.
I KILL THE MIGHTY JAGUAR
AND THEN, AMAZINGLY,
I BECOME THE JAGUAR
AND THE JAGUAR BECOMES ME.
AY-EE ... AY-EE ... AY-EE ...**

**THERE WAS A WORLD BEFORE THIS WORLD,
A WORLD THAT USED TO BE.
THERE IS A WORLD BEYOND THIS WORLD
THAT YOU TOOK FROM ME.
BRING IT BACK TO ME!
AY-EE! AY-EE!**

**ALL THE INFECTIONS THAT THE EARTH SUCKS UP -
LET THEM ON PROSPERA FALL!
FROM BOGS AND FOGS AND SWAMPS AND FENS,
AND EVIL PLACES ALL!
LET THEM ON PROSPERA FALL!**

**LET SPIDERS COME AND BITE HER EYES!
LET CENTIPEDES AND BEES!
AND INCH, BY INCH, BY INCH, BY INCH,
GIVE HER SOME DREAD DISEASE!
AY-EE! AY-EE!**

**YOU GODS OF THUNDER!
YOU GODS OF FIRE!
DESTROY MY MISTRESS!**

CALIBAN (cont.)

KILL HER! KILL HER! KILL HER!

KILL - -

(A rumble of thunder. And then a voice is heard wailing in the distance.)

TRINCULO

(Off-stage.)

Lost! Lost! All is lost! Woe unto us: All is lost!

CALIBAN

Shh. Her spirits hear me. (Quickly hides the book as Trinculo enters.) Look - here comes a spirit of hers to torment me. I will fall flat. Perhaps he will not see me. (He lies down, pulling his tattered cloak over him.)

(Trinculo is a court jester, dressed in traditional jester's garb, possibly male, possibly female, possibly both. In any case, he/she is a nervous type with a caustic wit.)

TRINCULO

(Speaking to the audience.)

Here's neither bush nor shrub, and another storm brewing: If it should pour as it did before, I know not where to hide my head. What have we here? A man or a fish? Dead or alive? (Examines him.) A fish: it smells like a fish, a very ancient and fishlike smell. Hmm. A strange looking 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 to see it. There would this monster make a man - a man's fortune, that is. When they will not give a penny to help a lame beggar, they will lay out ten to see a dead Indian. Hmm. Legged like a man! And his fins like arms! Warm, by God! Why, this is no fish, but an islander that has lately been struck by lightning. (Thunder.) Alas, the storm is coming! My best way is to creep under his cloak: there is no other shelter hereabout. Misery makes strange bedfellows.

(He crawls under Caliban's garment as Stephano enters, singing, a bottle in his hand.)

STEPHANO
I SHALL NO MORE TO SEA, TO SEA.
HERE SHALL I DIE ASHORE -

(To the audience.)

That's a scurvy song to sing after a shipwreck. Well, here's my comfort. (Drinks.)

CALIBAN

Do not torment me! Oh!

STEPHANO

What the devil is this? Why, this is some monster of the island, with four legs, who hath as I take it, a fever. But where should he learn our language?

CALIBAN

Do not torment me, please. I'll bring the wood home faster.

STEPHANO

He's having a fit now and does not speak directly to the purpose. I know! He shall taste my bottle! If I can restore him, and keep him tame, I'll take him home and sell him! Come, open your mouth. Open. (Gives Caliban a drink.)

TRINCULO

(Under the cloak.)

I know that voice. It sounds like - but no, he's drowned. And this is some devil come to get me!

STEPHANO

Four legs and two voices? A most delicate monster. His forward voice he uses to speak well of his friends - his backward to utter foul speeches and to smear. Come! I'll pour some in your other mouth, as well. (Lifts edge of Caliban's cloak.)

TRINCULO

Stephano! Can it be? If you really are Stephano, touch me and speak to me; for I am Trinculo - your good friend Trinculo!

STEPHANO

If you be Trinculo, come forth. I'll pull you out by the lesser legs. (Draws him out.) Why, you are the very Trinculo indeed! How came you to be the excrement of this mad monster? Can he poop Trinculos?

TRINCULO

I took him to be a native killed by lightning, so I hid me under his garment to save myself from the storm. And has the storm blown over? And are you living, Stephano? O Stephano, two Neapolitans saved! Hurrah!

STEPHANO

Prithee do not turn me about. My stomach is not constant.

CALIBAN

This is not a spirit of Prospera's, but a brave god who bears celestial liquid. O Sir, have you dropped down from the heavens?

STEPHANO

From the moon, I do assure you. I was the man in the moon once upon a time.

CALIBAN

Yes! I have seen you there! And I do adore you!

STEPHANO

Come, swear to it Kiss the bible. (Caliban drinks.) Amen.

TRINCULO

This is a very shallow monster. What? The man in the moon?

CALIBAN

(To Stephano.)

I pray you - be my god.
I'll kiss your foot. I'll kneel before you.
I'll swear to be your subject.

STEPHANO

Very well, then. Kiss away.

CALIBAN

A plague upon the tyrant that I serve!
 I'll bear her no more sticks, but follow you -
 You wonderous man.
 I'll show you every fertile inch of the island.
 I'll bring you where the large crabs grow.
 I will with my long nails dig pig-nuts for you.
 I'll show you a jay's nest
 And how to snare the nimble marmoset.
 Will you go with me, master?

STEPHANO

I will! Come, lead the way without more talking. Trinculo, our company being drowned, we will inherit here - but I will be ruler.

TRINCULO

(Flabbergasted.)

Ruler? You mean - like King?

STEPHANO

(Already in the role.)

I mean - like Monarch!

TRACK 8 - THERE'S A NEW WORLD

**THERE'S A NEW WORLD,
 AND IT'S WAITING.
 LOOK AROUND YOU.
 CAN'T YOU SEE?
 IT BELONGS TO
 WHO CAN TAKE IT,
 AND I TAKE IT
 THAT MEANS ME.**

STEPHANO (cont.)

**NO LONGER MUST I SUFFER
A LIFE OF DISRESPECT.
NOW THAT I'M KING,
COME KISS MY RING,
AND THEN YOU CAN GENUFLECT.
HEIGH-HO!
START WITH THE PARTY;
LET THE PARADE BEGIN!**

TRINCULO

And what about him? I suppose he'll be Prince Regent.

CALIBAN

**Yes!
THERE'S A NEW WORLD,
AND IT'S WAITING.
GOODBYE, MISTRESS.
NOW I'M FREE.
I'VE DISCOVERED
A NEW RULER
WHO WILL TAKE GOOD
CARE OF ME.
NO LONGER MUST I SLAVE AT
EVERY DIRTY, STINKING TASK.
THE MAN IN THE MOON
HAS PROMISED ME SOON
TO FILL THE CELESTIAL FLASK!
HEIGH-HO!
EMPTY THE BOTTLE;
LET THE PARADE BEGIN!**

STEPHANO & CALIBAN

**YOUR (OUR) MONARCH IS STANDING HERE!
(TRINCULO: WHAT FOLLY!}
COME ON, GIVE HIM A MIGHTY CHEER!**

STEPHANO

YELL BRAVO!

STEPHANO & CALIBAN
TIME TO JOIN IN THE ROYAL CELEBRATION;
MAKE PREPARATION
FOR CORONATION DAY!

STEPHANO

LET'S SING!

STEPHANO & CALIBAN
HEIGH-HO!
START WITH THE PARTY!
LET THE PARADE BE-

TRINCULO

LET THE CHARADE BE -

ALL THREE

LET THE PARADE BEGIN!

TRINCULO

THERE'S A NEW WORLD,
AND IT'S WAITING.
GOD FORGIVE US.
WHAT A JOB!
WITH A DRUNKARD
FOR THE MASTER,
AND A MONSTER
FOR THE MOB.
IT'S COMPLETELY TOPSY-TURVY.
IT'S A MONUMENTAL FARCE
HE'S GRANDIOSED
AND WE'RE SUPPOSED
TO KNEEL AND KISS HIS -

STEPHANO & CALIBAN

**HEIGH-HO!
 START WITH THE PARTY!
 LET THE PARADE BEGIN!**

ALL THREE

(As a round.)

**THERE'S A NEW WORLD,
 AND IT'S WAITING.
 BANG THE BUCKETS!
 BEAT THE DRUM!
 THERE'S A NEW WORLD.
 IT'S THE FUTURE.
 RIGHT OR WRONG, BOYS,
 HERE WE COME!**

**HERE WE COME!
 HERE WE COME!
 HERE WE COME!
 HEIGH-HO! START WITH THE PAAAAARTY!**

STEPHANO & CALIBAN

HERE'S TO YOUR (MY) MASTER!

TRINCULO

WHAT A DISASTER!

ALL THREE

**LET THE PARADE BEGIN!
 HURRAH!**

(They stagger off, singing. Ariel, who has been watching, amused, now changes the light pattern as Ferdinand enters, carrying a load of logs. Prospera, unseen by him, appears on the higher level and watches from above.)

FERDINAND

**This mean task would be as heavy to me
 As it is odious, but that the mistress I serve
 Makes light whatever I'm doomed to do.
 O, she is ten times more gentle than her mother is crabbed.
 And she is composed of harshness. I must remove
 Some thousand of these logs and pile them up
 Upon her stern command.**

MIRANDA

(Coming in.)

**Alas, I pray you - work not so hard!
 My Mother is at study, so I beg you - rest.**

FERDINAND

**O most dear mistress,
 The sun will set before I finish
 What I've been told to do.**

MIRANDA

**If you sit down, I'll carry the logs for a while.
 Pray give me that; I'll carry it to the pile.**

FERDINAND

**No, never! I'd rather crack my sinews, break my back,
 Than you should such do such work.**

MIRANDA

**It would become me as well it does you.
 Please, let me help you.**

PROSPERA

(Watching from above.)

**How young she looks. How beautiful.
 Like me - once.**

MIRANDA

You seem weary.

FERDINAND

No. I am as fresh as morning when you are by.
I do beseech you, chiefly that I may say it in my prayers,
What is your name?

TRACK 9 - WHAT IS THIS I FEEL?

MIRANDA

Miranda. O Mother, I have broken your commandment not to tell it.

PROSPERA

Be careful that you break not others.

FERDINAND

Miranda! How I love to say it. Miranda! O, admirable Miranda!

FERDINAND

WHAT IS THIS I FEEL?
WHAT IS THIS I FEEL?

MIRANDA

WHAT IS THIS I FEEL?
WHAT IS THIS I FEEL?
NO MAIDEN'S FACE DO I REMEMBER
EXCEPT, IN THE GLASS, MY OWN.
NOR HAVE I SEEN ANY MORE OF MEN
TIL THIS SWEET MORNING
AND YOU, MY FRIEND,

WHAT IS THIS I FEEL?
WHAT IS THIS I FEEL?
FOR BY MY MAIDEN MODESTY,
I SWEAR YOU ARE A PART OF ME
AND I DON'T WANT TO SPEND MY LIFE
WITH ANYONE BUT YOU.

FERDINAND

**WHAT IS THIS I FEEL?
 WHAT IS THIS I FEEL?
 SO MANY WOMEN HAVE I BEEN WITH,
 BUT NONE DID I ONCE PURSUE.
 NOW ALL AT ONCE DO I UNDERSTAND
 WHAT I WAS SEEKING FOR OH SO LONG
 WAS YOU - MIRANDA!**

**WHAT IS THIS I FEEL?
 WHAT IS THIS I FEEL?
 FOR ALL AT ONCE IT'S CLEAR TO SEE
 THAT I AM YOU AND YOU ARE ME
 AND I DON'T WANT TO SPEND MY LIFE -**

MIRANDA (counter-melody)

**I'M HAPPY. SO HAPPY.
 I AM A FOOL TO WEEP
 WHEN I'M SO GLAD.
 LOOK IN MY EYES.
 LOOK DEEP INSIDE AND YOU'LL SEE
 THESE TEARS ARE RAINBOWS!
 THEY'RE TEARS OF JOY!
 I DON'T WANT TO SPEND MY LIFE -
 I CANNOT BEAR TO SPEND MY LIFE -**

BOTH

**WITH ANYONE -
 BUT YOU.**

PROSPERA

**I'VE BEEN THERE ...
 I REMEMBER ...
 THAT SPECIAL DAY
 WHEN TIME STANDS STILL
 AND THE SWEEPING SCYTHE
 FOR ONE LITTLE MOMENT STOPS -
 POISED ABOVE THE GRAIN.**

PROSPERA

**WHEN THE RAYS OF THE SUN
 RADIANT AS GOLD
 COME STREAMING OUT!
 AND THE AIR IS LIKE PERFUME!
 AND THE BREEZE A CARESS!
 AND THE COLD HARD WORLD
 THE COLD HARD WORLD
 IS SUDDENLY SOFT - SOFT!
 AND YOU STAND THERE, HOVERING,
 BETWEEN INNOCENCE AND LUST.**

**I'VE BEEN THERE.
 I REMEMBER.
 THAT WONDERFUL MOMENT
 WHEN TWO YOUNG PEOPLE
 DISCOVER LOVE.**

MIRANDA & FERDINAND

**WHAT IS THIS I FEEL?
 WHAT IS THIS I FEEL?
 THIS IS THE FIRST DAY OF CREATION
 AND ALL OF THE WORLD IS NEW
 NOTHING EXISTED UNTIL THAT MOMENT
 WHEN I SAW YOU.**

PROSPERA

**I REMEMBER
 THAT SPECIAL DAY
 WHEN TIME STANDS STILL
 AND THE RAYS OF THE SUN
 COME STREAMING OUT
 COME STREAMING OUT**

FERDINAND

MY NEW LIFE BEGINS, MIRANDA!

MIRANDA

**THE AIR IS LIKE PERFUME,
 THE BREEZE A CARESS.**

ALL THREE

**WHAT IS THIS I FEEL -
 THIS STRANGENESS?**

ALL THREE (cont.)

**WHAT IS THIS I FEEL?
I'M CHANGING!
BURIED DEEP INSIDE OF ME
A BRAND NEW WORLD HAS COME TO BE
A SECRET WORLD WHICH YOU REVEAL.
OH, WHAT IS THIS - I FEEL?**

MIRANDA

(As music continues under.)

**I am your wife, if you will marry me.
If not, I'll die a maid.**

FERDINAND

**My mistress, dearest -
And I thus faithful ever.**

MIRANDA

My husband, then?

FERDINAND

**Ay, with a heart as willing
As ever love did give.
HERE IS MY HAND!**

MIRANDA

**AND MINE -
WITH MY HEART INSIDE IT!**

(After a brief kiss, they start to leave. But Prospera lifts her staff and they stop, frozen in motion. She makes another signal and they come back to life, returning to the previous moment.)

FERDINAND

HERE IS MY HAND.

MIRANDA

**AND MINE -
WITH MY HEART INSIDE IT!**

PROSPERA

How innocent they are.

How young.

(As the lights begin to dim, she sings softly.)

WHAT IS THIS I FEEL . . . ?

(Suddenly the scene changes as we lose the young lovers and a series of snarled, torn shreds of memory come plunging down from above. The Music is nervous and staccato as we see Prospera trying to make her way through the jungle of memories. Finally the Music subsides and she sits, exhausted, as the tangled web flies back up out of sight. Prospera looks at the wooden staff which she still carries in her hand.)

TRACK 10 - THESE MAGIC POWERS

PROSPERA

**THESE MAGIC POWERS THAT I POSSESS -
WHERE DO THEY COME FROM?**

I CAN ONLY GUESS.

**THEY COME FROM SOMEWHERE DEEP INSIDE,
SOME SUBTERRANEAN STREAM.**

**THEY'RE DOWN THERE ALWAYS,
MOVING SLOWLY,**

LIKE SOME MYSTERIOUS DREAM.

SOMETIMES AS BRIGHT AS SUNLIGHT.

SOMETIMES AS BLACK AS COAL.

**THEY ARE THE MANIFESTATIONS
OF MY SOUL.**

I RAISE MY STAFF AND GHOSTS APPEAR.

THE DEAD COME BACK TO LIFE.

TO LIFE -

PROSPERA (cont.)

**MY HUSBAND COMES TO LIFE!
HE'S TURNING, SPINNING, YEARNING,
SEARCHING FOR HIS WIFE.**

**(MUSIC changes as we see her husband, a translucent
image, floating in the air.)**

HOW BEAUTIFUL . . .

HOW SAD . . .

(She lifts his hand and he disappears.)

**I HAVE NO MAGIC CRYSTAL BALLS
EXCEPT THESE ORBS, MY EYES.
NO WAND EXCEPT THIS WOODEN STICK.
THE REST INSIDE ME LIES.
AND WHEN I MAKE MAGIC, AS EVEN NOW,
I AM DIMINISHED, BROUGHT DOWN SOMEHOW,
MY BODY DRAINED AND OUT OF BREATH.
MY THOUGHTS TURNED DARK -
TO DEATH . . . TO DEATH . . .**

**THESE MAGIC POWERS THAT I POSSESS.
THEY CANNOT BRING ME HAPPINESS**

(She sighs, exhausted. Then she calls out softly.)

Ariel. (And Ariel appears.) What is the hour?

ARIEL

Past noon.

PROSPERA

Past noon . . .

**I have this day, this one day,
To enact my vengeance.
Otherwise, I fear the chance is gone.**

ARIEL

Tell me, Mistress, what is it that you wish?

PROSPERA

**What is it that I wish?
That is the question, isn't it?
What is it that I wish . . . ?
Let us start first with the commoners,
Commoners who would be kings.
Where are they?**

ARIEL

**In the salt marshes near the shore
Looking for the lost barrels of wine.**

PROSPERA

And Caliban?

ARIEL

**He's with them -
Plotting his revenge.**

PROSPERA

Bring them hither.

ARIEL

Presently?

PROSPERA

Even now.

ARIEL

**Before you can say "come" and "go"
Or breath in twice and say "so, so"
I'll put these varlets up for show.
Do you love me, Mistress?**

PROSPERA

Dearly, my sweet Ariel.

ARIEL**So!**

(She makes a gesture and we hear sounds of singing. Prospera pulls back into the shadows as Stephano, Trinculo and Calaban come roaring in.)

STEPHANO

No, I say! We won't drink water until all the wine is gone. Here, Servant Monster, drink a toast to me.

TRINCULO

Servant Monster! Oh, the folly. He says there are but five on this island. We are three of them. If the other two are like us, the state totters.

STEPHANO

Come on, Mooncalf, here's thy comfort. (Holds out bottle.)

CALIBAN

I prithee, Master, give me no more. It makes my head cloudy and we have much to do.

STEPHANO

Have we? What sort of much?

CALIBAN

**Don't you remember? To free me from this tyrant - this evil witch.
THIS ISLAND ONCE WAS MINE,
BEFORE SHE TOOK IT FROM ME.**

PROSPERA

(Softly, from the shadows.)

**YOU WERE IN QUICKSAND
AND SINKING FAST.**

CALIBAN

**I LOVED HER AND I SHOWED HER
ALL THE SECRETS OF THE ISLAND.**

PROSPERA
YOU REACHED OUT YOUR HAND
AND I PULLED YOU OUT.

CALIBAN
ALL THE SECRETS, ALL THE SECRETS OF THE ISLAND -

PROSPERA
OUT OF THAT STINKING PIT!

CALIBAN
AND NOW I AM HER SLAVE!
I - WHO ONCE WAS KING!
AY-EE! AY-EE!
I HAVE BEEN WRONGED!
AND I WILL BE REVENGED!

(DRUMS.)

It is the custom with her in the afternoon to sleep.
Then it could be done!

STEPHANO
Well, I'm not sure that I -

CALIBAN
You could suffocate her. Or with a log batter in her skull.

(Ariel, who has been watching, gasps with horror and starts to intervene, but Prospera signals her to be still.)

STEPHANO
What?

CALIBAN
You could stab her in the belly with a stake, or cut her windpipe with your knife!

STEPHANO

Well, I'm not too good at cutting windpipes. Perhaps I'd better just stay out of it.

CALIBAN

(Leaning close to Stephano, he whispers in his ear.)

But consider the beauty of this woman's daughter.

(Stephano stops retreating and turns to Caliban, interested. On the upper level, Prospera focuses her attention on the scene below as Ariel, observing human beings for the first time, watches, deeply troubled.)

STEPHANO

Is she so fair a lass?

CALIBAN

A goddess!

STEPHANO

(His eyes light up.)

A goddess!

CALIBAN

But tempting, too. Hot she is, and moist, like a bitch in heat. She will enliven your bed, I promise.

STEPHANO

Monster, I'll do it! I'll kill this woman! Her daughter and I will be king and queen, God save our graces! And you and Trinculo will be viceroys! What say you, Trinculo? What think you of the plan?

TRINCULO

(Sarcastic.)

The mind boggles.

STEPHANO

We should have music! Coronation music!.

PROSPERA

What? Music want you? Well then, what about this? (She lifts her hand and wild, discordant MUSIC is heard.) And come - let's see you make a sprightly leap!

TRINCULO

My legs!

CALIBAN

Oh, God! It's my mistress!

PROSPERA

What about a dance to celebrate your wedding with my daughter! And your coronation to my crown!

STEPHANO

I can't stop moving!

PROSPERA

Faster! Faster! That's it! And keep on spinning until you fall into stagnant waters and your foul sweat turns to slime! (They dance off grotesquely. She turns to Ariel.) And now the others. Alonso, King of Naples. Can you see him?

ARIEL

Yes, my lady.

PROSPERA

Bring him. Let me see his face. (Ariel signals and Alonso appears, winding his way through the maze along with Consuela.)

CONSUELA

**By our lady, I can go no further, sir.
My old bones ache: I will, by your patience,
For a minute rest.**

ALONSO

**Old friend, I cannot blame you.
For I am myself o'ercome with weariness.
Here, sit. Rest. I will not look longer for my son.
He is drowned. Drowned. As like am I to be with tears.
Well, let him go. It's over.
(Prospera lifts her staff and Music begins, soft and
seductive.)**

ALONSO

What harmony is this? My good friend, listen!

CONSUELA

Marvelous sweet music!

**(Suddenly there appears before them a table
laden with rich and tempting food.)**

ALONSO

Why, what is this?

CONSUELA

**It's magic - pure magic! For it looks tempting, and smells so, too.
Will it please you, my lord, to taste of what is here?**

ALONSO

Let us approach and feed.

**(He picks up a plate of food. Suddenly the Music changes,
becomes a sort of hissing as the food on his plate turns into a
nest of snakes. Thunder and lightning as the light comes up
strong on Alonso and we lose sight of Consuela. Alonso
throws his plate down in horror as Ariel appears, dressed as
a harpy with huge dark wings. As she mouths the words, it
is Prospera's voice we hear.)**

ARIEL

Repent!

(Alonso draws his sword.)

ARIEL

(Prospera's voice.)

**I speak here as a minister of Fate!
 You may as well wound the wild wind
 Or, with mocked-at stabs, kill the raging waters,
 As diminish one feather of my plume!
 You, Naples, of your son I have bereft.
 And lingering perdition,
 Worse than any death at once can be,
 I do pronounce upon you.
 Repent! You must repent your deeds!
 Repent!**

(Light blacks out on Ariel and comes back up on the two old people. As Alonso stands there frozen, Consuela, who was not cursed, looks in astonishment at her companion.)

CONSUELA

In the name of something holy, sir, why stand you in this strange stare?

ALONSO

**Oh, it is monstrous, monstrous!
 Methinks the billows spoke and told me of it;
 The winds did sing it to me; and the thunder itself
 Did shout the name of Prospera; I am guilty
 And it is for this reason that my son is in the deep sea bedded.
 I will seek him there and with him there lie buried.
 (He rushes off wildly.)**

CONSUELA

**I'm afraid he's desperate; his great guilt,
 Like poison set to work a great time after,
 Now begins to bite him. I will follow
 And try to save him from what this madness
 May provoke. (She follows after Alonso.)**

ARIEL

Shall I pursue them, Mistress?

PROSPERA

No. Let him suffer for a little. He's earned it. And what about the Lovers?

ARIEL

Waiting.

PROSPERA

Bring them hither. And with a flourish.

(Ariel gives a signal and Stately Music is heard as Prospera sits upon her crude chair as if it were a throne. Miranda and Ferdinand enter and kneel before her. She signals for them to rise and speaks to Ferdinand.)

If I have too austerely punished you,
Your compensation makes amends.
For I give you here a third of my own life:
My daughter Miranda.
Don't smile that I shall boast of her
For you will find that she outstrips all praise
And makes it limp behind her.

FERDINAND

I do believe it.

PROSPERA

Very well then. Take my daughter.
But - if you do break her virgin-knot before
All sanctimonious ceremonies may
With full and holy rite be ministered,
No sweet blessings shall the heavens let fall
Upon this union, but rather shall bestrew
Your bed with weeds so loathsome
That you shall hate it both.
Therefore, take heed.

FERDINAND

I will, my lady.

PROSPERA

**All right, sit here and speak with her
While I arrange a little spectacle
To celebrate your vows.
I want to do it
And I know you expect it of me.
Here, sit.**

**(They sit side by side as PROSPERA retires into her cell to
make ready for the presentation.)**

FERDINAND

Your mother will make an entertainment for us.

MIRANDA

It is her pleasure.

FERDINAND

And yours as well?

MIRANDA

**My mother studies mystic books.
She transforms things.
She likes to play with magic tricks.
It helps her to survive.**

FERDINAND

And you?

MIRANDA

It's not quite the same with me.

TRACK 11 - I DO NOT CARE FOR MAGIC**MIRANDA**

**I DO NOT CARE FOR MAGIC.
MAGIC MAKES ME SAD.
AS IF THE THINGS YOU CONJURE UP
SURPASS THE THINGS YOU HAD.**

**I DON'T BELIEVE IN OMENS
OR WISHING ON A STAR.
I MUCH PREFER TO PLACE MY FAITH
IN THINGS THE WAY THEY ARE.
I DO NOT CARE FOR MAGIC.**

**SOME PEOPLE THINK A RABBIT THAT
EMERGES FROM A FANCY HAT
IS SOMETHING QUITE MIRACULOUS TO SEE.
A RABBIT THAT IS SITTING STILL
BESIDE A MEADOW OR A HILL
SEEMS MIRACULOUS TO ME.**

**I DO NOT CARE FOR KERCHIEFS
THAT TURN INTO A DOVE.
I DON'T BELIEVE IN MAGIC,
BUT I DO BELIEVE IN LOVE.**

**YOU TOUCH ME
AND I AM CHANGED INSIDE.
I DO BELIEVE IN LOVE.**

(She leans close to Ferdinand and sings softly.)

**YOU TOUCH ME
AND I AM CHANGED INSIDE.
I DO BELIEVE IN LOVE.**

(Ariel appears on the upper platform and at her signal we hear a flurry of trumpets as Prospera steps out of her cave and takes her position for the ceremony.)

PROSPERA

(To the children.)

Attend thee!

(More trumpets.)

I call forth Eden!

Pristine pure.

No apple from the treetop, tempting.

No, I say: Not yet!

No serpent in the Garden

Sliding its head from side to side,

Its one eye bright with venom,

Not yet!

For in this moment,

This magic moment,

I transport you

To a world that is untouched.

(At a signal from Ariel atop the upper platform, translucent panels begin to descend, evoking a beautiful, sterile world. Ariel lifts her hand and snow begins to fall.)

MIRANDA

Ah! What is it?

PROSPERA

It's called "snow."

MIRANDA

It's beautiful!

PROSPERA

Yes. It's beautiful.

ARIEL

**SEE THE SNOW: IT'S FALLING SOFTLY.
FEEL ITS FINGERS TOUCH YOUR SKIN.
SEE THE OLD WORLD BEING COVERED
SO A NEW WORLD CAN BEGIN.
GONE ARE ALL THE DARKENED SHADOWS,
DISAPPEARED WITHOUT A TRACE.
IN THEIR PLACE, A NEW BEGINNING.
IN THEIR PLACE, A STATE OF GRACE.
WHITE AS A PAGE THAT'S NOT YET WRITTEN.
SWEET AS A LONGED FOR SECOND CHANCE.
COME, LET US PRAISE THIS MAGIC MOMENT.
COME, LET US CELEBRATE AND DANCE.**

**COME -
LET US CELEBRATE
AND DANCE.**

(A single drumbeat - tenuous, even shy - flutters in the air as Ferdinand holds out his hand and Miranda takes it. They move into the center of the circle and, as the drum beats a steady, cadenced rhythm, they begin to dance a stately court dance. Somewhere in the middle of the dance, the drumbeat gradually begins to change. Reflecting their growing ardor, it begins to be more sensual, more savage. And just as the drum responds to the lovers, the lovers also respond to the drum. As the heat of the rhythm and the passion of the lovers grows more intense, the color behind the translucent drapes, which had been snow-white, now begins to take on a reddish fire-like glow. At the high point, Prospera, who has become increasingly more agitated, suddenly stands and calls out.)

PROSPERA

Enough! Enough, I said! Enough!

(The reddish lights shut off, one by one, as she tears down the drapes. Behind the last drape is Caliban, holding a drum. He and Prospera stare at one another. Suddenly the light blacks out and both Caliban and drum are vanished. Prospera looks around, dazed and confused, apparently uncertain where she is. Quietly, almost to herself, she mutters.)

PROSPERA

Enough . . . Enough . . .

(Turning to Ferdinand.)

Look you, sir. Be cautious.

The strongest oaths are but straw to the fire inside the blood.

Be more abstentious or else, goodbye your vow!

FERDINAND

I promise you, Madame. I will control the heat and ardor of my passion.

PROSPERA

Well . . . Well . . . We will see.

(She moves away, pacing.)

FERDINAND

This is strange. Your mother is in some passion that affects her strongly.

MIRANDA

Never until this day saw I her so touched with anger, so distempered.

PROSPERA

You look on, my children, as if you were dismayed.

Be not dismayed. I am vexed: bear with me.

If you be pleased, retire into my cell.

I'll rest a minute to restore my beating mind.

FERDINAND

We wish you peace.

MIRANDA

I love you.

(Miranda kisses her mother, and then she and Ferdinand both retire. Prospera sits and looks around, still somewhat disoriented. Suddenly she sees that Ariel is there beside her.)

PROSPERA

Come upon my thought. I thank you for that, Ariel.

ARIEL

Your thoughts I cleave to. What is your pleasure?

PROSPERA

**Now does my project gather to a head.
How is the day?**

ARIEL

**On the sixth hour, at which time, my lady,
You said our work should cease.**

PROSPERA

It's almost over.

ARIEL

Yes, my lady.

PROSPERA

**Almost over.
Into the magic circle,
Let there be light!**

(MUSIC. Ariel signals and the circle in the center is suddenly ringed with a wall of light.)

PROSPERA

And you, gentle spirit,
 Bring them forth
 As I call out their names.
 Consuela first.

(Consuela is led by Ariel into the center of the circle.)

Oh, good Consuela, honorable soul.
 My true preserver and a loyal fief to him you follow,
 I will repay your favors in both word and deed.

CONSUELA

Prospera! I knew! I knew somehow it was you!
 (Ariel leads her to the side.)

PROSPERA

And now, Alonso -
 (Ariel brings him into the magic circle.)
 Behold, sir King, the wronged queen of Milano.

ALONSO

Prospera!

PROSPERA

Yes. Prospera.

ALONSO

If I am not still dreaming,
 And you are indeed Prospera,
 Tell me how you survived
 And how you happen to meet us here, who but six hours since
 Were wrecked upon this shore, where I have lost
 (How sharp the point of this remembrance is)
 My dear son Ferdinand.

PROSPERA

I am sorry for it, sir.
 For I have suffered the same loss.

ALONSO

The same loss?

PROSPERA

Yes. I have lost my daughter.

ALONSO

**Your daughter? Oh, I am grieved to hear it.
I would they were both living and in Naples,
The king and queen there! If that could be,
I would myself lie in that muddied depth
Where my son now lies.
When did you lose your daughter?**

PROSPERA

**In the last tempest. Even when you lost your son.
I must be honest with you, sir.
Since to our children, if preserved, you would your kingdom give,
I will bring you forth a wonder to content your soul. (She gives a
signal and Ferdinand and Miranda are revealed, playing chess.)**

MIRANDA

Sweet lord, you play me false.

FERDINAND

**No, my dearest love.
I would not for all the world.**

MIRANDA

**For all the world you might
And I would not mind,
For if all the world is yours,
Then all the world is mine.**

CONSUELA

A miracle! A most high miracle!

ALONSO

**(Softly.)
Ferdinand?**

FERDINAND

**Father! (Rises and moves to him.)
 Though the seas threaten, they are merciful.
 I have cursed them without cause.
 (Kneels before his father.)**

ALONSO

**Now all the blessings of a glad father be upon you.
 Arise, embrace me, and say how you came to be here.**

MIRANDA

**Oh wonder!
 How beauteous mankind is! Oh brave new world
 That has such creatures in it!**

PROSPERA

It's still new to you.

ALONSO

**Who is this maid with whom you were playing?
 Is she the goddess that hath severed us
 And brought us back together?**

FERDINAND

**No sir, she is mortal.
 But by some immortal providence she's mine.
 I chose her when I could not ask my father
 For his advice, nor thought I had one.
 She is daughter to this famous Queen
 From whom I have received a second life;
 And second mother this lady makes her to me.**

ALONSO

**(Looks at her.)
 Miranda! Little Miranda - grown into a woman.
 But oh, how oddly will it sound that I
 Must ask my new child for forgiveness.**

PROSPERA

**And now there is some business yet to do.
Bring forth my erstwhile Counselor, Antonio.
(Antonio is led into the magic circle.)**

ANTONIO

(Astonished.)

**Prospera?
But - this can't be true.
This must be some dream.**

PROSPERA

**No. It is no dream.
I will walk into the circle with you.
(Walking into the circle to face her enemy.)
And here we stand, encircled by a ring of fire,
A fire of jealousy and ambition-born desire.**

ANTONIO

You were unfit to govern.

PROSPERA

My people loved me.

ANTONIO

**Because you were unfit to govern.
You are a woman!
You hid from reality.
You climbed inside your soft dreams.
But laws there are that must be passed
And wars that must be fought.
Taxes collected
And prisoners punished
And lessons that must be taught!**

PROSPERA

**Lessons, you say? Punishments?
 Is that what it means to govern?
 Well then, you shall have it -
 In abundance!
 I summon up the crown Milano!
 (And it appears, brought forth by Ariel.)
 One of us must have it.
 Who will it be - you or me?
 Which of us has the strength and nerve
 To seize that crown and wear it -
 To rule Milano with a fist of steel?**

ANTONIO

It's mine!

PROSPERA

**Yours, you say.
 Perhaps you're right.
 Perhaps you've been right all along.
 It's a pretty crown, isn't it?
 A royal crown.
 Go on - put it on.
 Of course, you must be careful
 Of the crown that's not your own.
 Sometimes, when on, it's not so easily offed.
 And sometimes it is heavy.
 And sometimes it is hot.**

ANTONIO

Aah! Aah!

PROSPERA

**You want to take it off now, do you?
 But you worked so hard to get it.
 You betrayed your country for that crown.
 You deposed your own anointed ruler,
 Threw her and her infant daughter
 Into the rotting carcass of a boat!**

ANTONIO

(In pain.)
I beg you, please!

PROSPERA

But you wanted punishment
And that is what I give.
For a long time have I waited
And that is what I give!

TRACK 12 - WE ARE THE SAME

What shall I do, brave Ariel?
Shall I strand him on an island?
Shall I fill his days with anguish?
Shall I take away his crown, his golden crown,
And burn his brain with envy and remorse?
What would you do if you were me?

ARIEL

I would release him.

PROSPERA

Would you? (She lifts her staff and Antonio sinks to the floor, his
torturing momentarily paused.) Why?

ARIEL

I don't know why.
I FEEL SOMEHOW
WE ARE THE SAME.
THE SILENT TIGER
DRINKING OF THE STREAM -
WE ARE THE SAME.
THE FISH INSIDE THE WATER,
BREATHING . . . BREATHING . . .
WE ARE THE SAME.
THE LITTLE BIRD,
WHOSE WINGS ARE FINGERS -

ARIEL (cont.)

**EVEN THE WORM INSIDE THE LOAM.
EVEN THE WORM INSIDE THE LOAM . . .
I FEEL SOMEHOW WE ARE THE SAME.**

(Speaks over Music.)

**I would release him as I would you would release me. I would
release him as I would you would release yourself.**

ARIEL & THE OTHERS

(Sing softly)

WE ARE THE SAME . . .

PROSPERA

(Speaks over MUSIC)

**You shame me, Ariel. You shame me. If you, who are merely a
spirit, can feel these things, why can't I feel them, too?**

ARIEL & THE OTHERS

WE ARE THE SAME . . .

PROSPERA

**Look at us: two rulers.
And are we not the same?
I've hardened my heart, like his.
I've shrunk my soul.
I've gorged myself for such a long time
Upon the rotting carcass of revenge,
Putting my faith in La Tempesta . . .Hate!
AS IF HATE COULD HEAL!
AS IF HATE EVER GREW ANYTHING
WORTH - GROWING!**

(Turns to Antonio.)

**You have wronged me.
I FORGIVE YOU.**

**You took away my kingdom.
I FORGIVE YOU.**

PROSPERA (cont.)

You tried to harm my innocent child.

AND YES,

I STILL FORGIVE YOU.

YOUR LIFE IS YOURS.

GO ON YOUR WAY.

MY LIFE IS MINE.

AND FROM THIS DAY

**I WILL NOT BEAR THIS HEAVY WEIGHT
OF HATRED ANYMORE.**

ANTONIO,

I RELEASE YOU.

I SET YOU FREE!

AND GOD ABOVE,

I BEG YOU,

DO THE SAME FOR ME!

(MUSIC concludes as Prospera takes the crown off Antonio's head and puts it on Ferdinand's head instead. Then she takes the crown off Alonso and places it on Miranda. This done, she turns to her good spirit.)

PROSPERA

Ariel.

ARIEL

Mistress.

PROSPERA

As promised.

(Ariel steps forward and bends her head.)

From this moment forward,

You are no longer a spirit.

From this moment forward,

You are a human being.

A woman.

(Prospera removes Ariel's magic talisman and Ariel looks at her, eyes wide, as she feels, for the first time, the weight of her body on the floor. Then slowly, very slowly, she moves forward and crawls off the stage. She walks up the aisle and as the ushers open the doors, she walks outside, into the streets. Filled with a sense of discovery, and also of fear, she goes into the world.)

PROSPERA

And now you, Caliban -
What shall I do with you?

CALIBAN

Free me as well.

PROSPERA

I am afraid you will do some mischief.

CALIBAN

Have you never then done mischief?

PROSPERA

Good question. Yes, good question. (Looks around.)
This land was yours.

CALIBAN

Is mine.

PROSPERA

But don't forget, I did save you
From the quicksand.

CALIBAN

To turn me into a slave.

PROSPERA

I taught you language.

CALIBAN

So that I could learn to curse.

PROSPERA

I even taught you reading.
A few words, at least.

CALIBAN

Yes! The words are magic!

PROSPERA

And so they are. Very well then.
From my magic powers I set you free.
Farewell, Caliban.

(Caliban doesn't answer. Instead, he spits on her. The others reach for their weapons, but Prospera restrains them with a signal. They all watch as Caliban crawls off the stage and, making his way up the aisle just like Ariel, goes out through the opened doors into the world. Prospera, filled with mixed feelings of both anger and understanding, takes a moment to pull herself together. Then she turns to the others.)

PROSPERA

Now - let the players here assemble
To make a last tableau.
The lovers here. The traitors here.
The old ones, myself included, in the center.
And the fools at either end.

(As they come into place., she speaks to the audience.)

TRACK 13 - WE ARE SUCH STUFF

Our revels now are ended.
And these our actors,
As I foretold you,
Are spirits, merely spirits

PROSPERA - (cont.)

And will vanish into air,
 Into thin air,
 And like this insubstantial pageant faded,
 Leave not a rack behind.

(As Prospera sings and the others join her, they begin to circle in and out - lovers, traitors, old people, fools - all woven together in a dance.)

PROSPERA

WE ARE SUCH STUFF AS DREAMS ARE MADE ON,
 AND OUR LITTLE LIVES ARE ROUNDED BY A SLEEP.
 WE ARE SUCH STUFF AS DREAMS ARE MADE ON,
 AND THEY ARE STRANGE AND DEEP.

IN OUR DREAMS WE'RE LAUGHING, WEEPING -
 FILLED WITH JOY AND FEAR.
 THEN ALL AT ONCE THE MUSIC CHANGES
 AND WE DISAPPEAR.

PROSPERA & ALL

WE ARE SUCH STUFF AS DREAMS ARE MADE ON.
 AND OUR LITTLE LIVES ARE SWIFTLY SPINNING BY.
 WE ARE SUCH STUFF AS DREAMS ARE MADE ON
 AND YET, BEFORE WE DIE,
 MAYBE WE CAN DANCE TOGETHER -
 SING TOGETHER -
 DREAM TOGETHER -

PROSPERA

AT LEAST,
 MAYBE WE CAN TRY . . .

ALL

**WE ARE SUCH STUFF AS DREAMS ARE MADE ON ...
 WE ARE SUCH STUFF AS DREAMS ARE MADE ON ...
 WE ARE SUCH STUFF AS DREAMS ARE MADE ON ...**

(The players continue to sing softly as they dance and spin and then slowly, one by one, vanish from the scene until, at the end, Prospera alone is left.)

PROSPERA

(To the audience.)

**This circle of light I now extinguish.
 My secret spells forego.
 For this rough magic I here abjure,
 And when the music ceases playing,
 Which even now it does,
 I'll break my staff,
 And deeper than did ever plummet sound,
 I'll drown my magic book.
 Like this.**

(She snaps her staff in two and the Music suddenly stops. In the blink of an eye, the masking is whisked away and we see the backstage area, fully lit. We see stacks of scenery and one or two actors already getting out of costume. The stage hands are visible and the stage manager is there, wearing headphones, giving cues. Prospera looks at the audience, smiles, and then puts her staff back together and the backstage disappears as quickly as it came.)

PROSPERA

Farewell.

(Black-out.)

THE END

