

AUDITION INFORMATION



THE TEMPEST

Written by WILLIAM SHAKESPEARE

Directed by Nathan Williamson

Audition Dates: Nov 27 & 28, 2022
Performance Dates: Jan 19-Feb 5, 2023

WELCOME

Thank you for your interest in auditioning for a Theatre Tallahassee production!

If you've auditioned for us before, welcome back!

If this is your first time auditioning at Theatre Tallahassee, we're thrilled to have you! We've been around now for 70 years, and we wouldn't have lasted so long without new people, new talent, and new voices.

Whether you're a veteran performer who just moved to town or you've never been on stage before but really want to try, we'd like to encourage you to audition for shows at Theatre Tallahassee.

We're aware that auditioning can be an overwhelming experience, even if you've done it a hundred times before. We've put this information booklet together for you to help you learn a little more about the play, the characters you will be reading for, and to give you some idea of what to expect during auditions.

Please read over the character list and director's comments, and pay attention to any specific audition requirements for this show. Then review any script sides provided. You will also need to fill out and submit an audition form.

Break a leg!

MAINSTAGE SEASON

This production is part of our Mainstage Season of shows. Theatre Tallahassee's Mainstage auditorium seats up to 271 audience members a night. Shows run for three weekends, with opening night on a Thursday, and the following weekends running Friday through Sunday. The second Saturday is a double show day, with both a matinee and evening performance. Additional shows may be added depending on ticket sales, or benefit performances.

ABOUT OUR AUDITIONS

Theatre Tallahassee auditions are open, and we want to encourage diversity – we try our best to discourage directors from pre-casting roles. And unless specified in the character list, most roles are open to all races and ethnicities.

Know what you're auditioning for. Do a little research on the play and characters. Audition sides are included in this packet, as well as a character breakdown to give you some idea of which roles you'd like to audition for.

Audition requirements and formats may vary from show to show. Some directors prefer “closed” auditions where actors wait in a separate room until called. Some like to have every actor in the room. Some prefer monologues, or cold readings, or need you to sing. This audition packet should give you an idea of what you can expect.

We know that it can be disappointing not to get a part. We always have more people audition than we have roles for, and there are many factors that directors have to weigh when casting. We encourage you to audition often. Just because you weren't right for one role, doesn't mean that you won't be perfect for another.

We look forward to seeing you on stage. Break a leg!

COVID CHANGES

At this time, Theatre Tallahassee is following CDC guidelines for COVID and tracking COVID numbers in the community. Masks are strongly encouraged for our audience members, but at this time they are not required.

Theatre Tallahassee strongly recommends that all actors, crew, and production staff be vaccinated and boosted prior to rehearsals beginning. Other precautions such as temperature checks, and mask-wearing plus testing are possible, pending the environment at the time that rehearsal commences.

A reminder: as a non-profit, community theatre, we are unable to provide payment for actors, and we understand that the risks of an unmasked performance at this time may be too high for some volunteer actors, despite all the precautions we will be taking to minimize that risk. Please consider this before auditioning.

William Shakespeare's
THE TEMPEST

THE PLAY

Prospero, a powerful sorcerer and the rightful Duke of Milan, lives on a magic island with his daughter Miranda and their two servants: the faerie sprite Ariel and the deformed monster Caliban. When a ship carrying the King of Naples and his usurping brother passes by, he conjures a magical storm that destroys the ship and washes everyone onshore safely, where he can finally obtain justice... or revenge.

Shakespeare's final play combines both comedy and high drama, slapstick and true love. This production will feature real people and honest emotions in a fantastical setting.

ABOUT THE DIRECTOR

NATHAN WILLIAMSON

Nathan has been involved with the theater community in Tallahassee for over seventeen years. Despite several years experience teaching middle school theater, this is Nathan's second time directing grown ups, having previously directed Tennessee Williams' *The Glass Menagerie*.

William Shakespeare's
THE TEMPEST

IMPORTANT DATES

Actors must be able to commit to all performance dates & tech/dress rehearsals.

Actors must also be willing and able to wear masks for in-person rehearsals, and take COVID tests as required.

○ AUDITIONS

Sun, Nov 27 at 7pm

Mon, Nov 28 at 7pm

Please see next page for Audition info

Tues, Nov 29

Call backs, by director invitation only

■ REHEARSAL PERIOD

Rehearsals are currently scheduled Mon-Fri (7pm-10pm).

No rehearsal on Dec 19th, and holiday schedule will be decided after casting.

■ TECH WEEK/DRESS JAN 9-18

Tech runs & dress rehearsals.

○ PERFORMANCES*

JAN 19-22

JAN 27-29

FEB 3-5

Fri, Sat shows at 8pm. Sun matinees at 2pm. Call times are usually 1.5 hours before curtain.

NOVEMBER

S M T W T F S

(27) (28) (29) 30

DECEMBER

S M T W T F S

					1	2	3
4	5	6	7	8	9	10	
11	12	13	14	15	16	17	
18	19	20	21	22	23	24	
25	26	27	28	29	30	31	

JANUARY

S M T W T F S

1	2	3	4	5	6	7	
8	9	10	11	12	13	14	
15	16	17	18	(19)	(20)	(21)	
(22)	23	24	25	26	(27)	(28)	
(29)	30	31					

FEBRUARY

S M T W T F S

					1	2	(3)	(4)
(5)	6	7	8	9	10	11		
12	13	14	15	16	17	18		
19	20	21	22	23	24	25		
26	27	28						

William Shakespeare's
THE TEMPEST

CHARACTERS

Unless specified, age and gender will not be a consideration in the casting of a role. All roles open to any race/ethnicity.

PROSPERO/PROSPERA – 40-70 – The deposed duke of Milan and a sorcerer of many varied contradictions.

MIRANDA – 15-30 (*Female presenting*) – Prospero's daughter. Has never seen a boy her own age.

ANTONIO – The main villain of the piece. Usurped the throne of Milan and tries to kill the king of Naples

ARIEL – A shape-shifting spirit desperate to gain freedom

CALIBAN – A monster who tends to speak in iambic pentameter when everyone else is speaking prose

ALONSO – The King of Naples and Prospero's enemy. Not a good person, but loves his children.

FERDINAND – 15-30 (*Male presenting*) – Alonso's son and a boy of Miranda's own age.

SEBASTIAN – The younger brother of Alonso, and if Ariel didn't stop him, a would-be assassin.

GONZALO/IRIS – A very old man. The only one who took pity on Prospero. Sees the best in everyone. Will also become the goddess of the rainbow.

STEPHANO – A butler and a drunk.

TRINCULO – A drunk and a jester.

FRANSISCO/JUNO/MASTER OF SHIP – A noble of Naples. Will also become the goddess of marriage.

ADRIAN/CERES/BOATSWAIN – Another Naples noble. Will also become the goddess of the harvest.

William Shakespeare's
THE TEMPEST

AUDITION INSTRUCTIONS

Auditions will consist of readings from the sides provided in this script. Sides should NOT be memorized.

If you need special accommodations for auditions (i.e. uncomfortable with in-person auditions due to Covid, unable to attend audition dates, disability accommodations, etc.), please contact the director, Nate Williamson, at theatricalnate@gmail.com

Download and fill out an Audition Form ahead of time:

[Audition Form \(Word Format\)](#)

[Audition Form \(PDF Format\)](#)

Forms can also be accessed by visiting TheatreTallahassee.org/Auditions

****Please indicate on your audition form whether you are available during the weeks of Dec 19th and 26th.****

William Shakespeare's
THE TEMPEST

SIDE 1
Prospero
Caliban
Miranda

CALIBAN

As wicked dew as e'er my mother brush'd
 With raven's feather from unwholesome fen
 Drop on you both! a south-west blow on ye
 And blister you all o'er!

PROSPERO

For this, be sure, to-night thou shalt have cramps,
 Side-stitches that shall pen thy breath up; urchins
 Shall, for that vast of night that they may work,
 All exercise on thee; thou shalt be pinch'd
 As thick as honeycomb, each pinch more stinging
 Than bees that made 'em.

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.

PROSPERO

Thou most lying slave,
 Whom stripes may move, not kindness! I have used thee,
 Filth as thou art, with human care, and lodged thee
 In mine own cell, till thou didst seek to violate
 The honour of my child.

CALIBAN

O ho, O ho! would't had been done!
 Thou didst prevent me; I had peopled else
 This isle with Calibans.

MIRANDA

Abhorred slave,
 Which any print of goodness wilt not take,
 Being capable of all ill! I pitied thee,

Sides do NOT need to
 be memorized.

William Shakespeare's
THE TEMPEST

Took pains to make thee speak, taught thee each hour
 One thing or other: when thou didst not, savage,
 Know thine own meaning, but wouldst gabble like
 A thing most brutish, I endow'd thy purposes
 With words that made them known. But thy vile race,
 Though thou didst learn, had that in't which
 good natures
 Could not abide to be with; therefore wast thou
 Deservedly confined into this rock,
 Who hadst deserved more than a prison.

CALIBAN

You taught me language; and my profit on't
 Is, I know how to curse. The red plague rid you
 For learning me your language!

PROSPERO

Hag-seed, hence!
 Fetch us in fuel; and be quick, thou'rt best,
 To answer other business. Shrug'st thou, malice?
 If thou neglect'st or dost unwillingly
 What I command, I'll rack thee with old cramps,
 Fill all thy bones with aches, make thee roar
 That beasts shall tremble at thy din.

CALIBAN

No, pray thee.

Aside

I must obey: his art is of such power,
 It would control my dam's god, Setebos,
 and make a vassal of him.

PROSPERO

So, slave; hence!

William Shakespeare's
THE TEMPEST

SIDE 2
Sebastian
Antonio
Ariel
Gonzalo
Alonso

SEBASTIAN

Thy case, dear friend,
 Shall be my precedent; as thou got'st Milan,
 I'll come by Naples. Draw thy sword: one stroke
 Shall free thee from the tribute which thou payest;
 And I the king shall love thee.

ANTONIO

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

SEBASTIAN

O, but one word.

They talk apart

Re-enter ARIEL, invisible

ARIEL

My master through his art foresees the danger
 That you, his friend, are in; and sends me forth--
 For else his project dies--to keep them living.

Sings in GONZALO's ear

While you here do snoring lie,
 Open-eyed conspiracy
 His time doth take.
 If of life you keep a care,
 Shake off slumber, and beware:
 Awake, awake!

ANTONIO

Then let us both be sudden.

GONZALO

Now, good angels
 Preserve the king.

They wake

ALONSO

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

GONZALO

What's the matter?

SEBASTIAN

Whiles we stood here securing your repose,

Sides do NOT need to
 be memorized.

William Shakespeare's
THE TEMPEST

Even now, we heard a hollow burst of bellowing
 Like bulls, or rather lions: did't not wake you?
 It struck mine ear most terribly.

ALONSO

I heard nothing.

ANTONIO

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

ALONSO

Heard you this, Gonzalo?

GONZALO

Upon mine honour, sir, I heard a humming,
 And that a strange one too, which did awake me:
 I shaked you, sir, and cried: as mine eyes open'd,
 I saw their weapons drawn: there was a noise,
 That's verily. 'Tis best we stand upon our guard,
 Or that we quit this place; let's draw our weapons.

ALONSO

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

GONZALO

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

ALONSO

Lead away.

ARIEL

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

William Shakespeare's
THE TEMPEST

SIDE 3

Prospero
Miranda
Ferdinand

MIRANDA

Alas, now, pray you,
 Work not so hard: I would the lightning had
 Burnt up those logs that you are enjoin'd to pile!
 Pray, set it down and rest you: when this burns,
 'Twill weep for having wearied you. My father
 Is hard at study; pray now, rest yourself;
 He's safe for these three hours.

FERDINAND

O most dear mistress,
 The sun will set before I shall discharge
 What I must strive to do.

MIRANDA

If you'll sit down,
 I'll bear your logs the while: pray, give me that;
 I'll carry it to the pile.

FERDINAND

No, precious creature;
 I had rather crack my sinews, break my back,
 Than you should such dishonour undergo,
 While I sit lazy by.

MIRANDA

It would become me
 As well as it does you: and I should do it
 With much more ease; for my good will is to it,
 And yours it is against.

PROSPERO

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

MIRANDA

You look wearily.

FERDINAND

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

MIRANDA

Miranda.--O my father,
 I have broke your hest to say so!

William Shakespeare's
THE TEMPEST

FERDINAND

Admired Miranda!

Indeed the top of admiration! worth
 What's dearest to the world! Full many a lady
 I have eyed with best regard and many a time
 The harmony of their tongues hath into bondage
 Brought my too diligent ear: for several virtues
 Have I liked several women; never any
 With so full soul, but some defect in her
 Did quarrel with the noblest grace she owed
 And put it to the foil: but you, O you,
 So perfect and so peerless, are created
 Of every creature's best!

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.

FERDINAND

I am in my condition

A prince, Miranda; I do think, a king;
 I would, not so!--and would no more endure
 This wooden slavery than to suffer
 The flesh-fly blow my mouth. Hear my soul speak:
 The very instant that I saw you, did
 My heart fly to your service; there resides,
 To make me slave to it; and for your sake
 Am I this patient log--man.

MIRANDA

Do you love me?

FERDINAND

O heaven, O earth, bear witness to this sound
 And crown what I profess with kind event
 If I speak true! if hollowly, invert
 What best is boded me to mischief! I

William Shakespeare's
THE TEMPEST

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

MIRANDA

I am a fool
To weep at what I am glad of.

PROSPERO

Fair encounter
Of two most rare affections! Heavens rain grace
On that which breeds between 'em!

William Shakespeare's
THE TEMPEST

SIDE 4
Stephano
Trinculo
Caliban

STEPHANO

Tell not me; when the butt is out, we will drink water; not a drop before: therefore bear up, and board 'em. Servant-monster, drink to me.

TRINCULO

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

STEPHANO

Drink, servant-monster, when I bid thee: thy eyes are almost set in thy head.

TRINCULO

Where should they be set else? he were a brave monster indeed, if they were set in his tail.

STEPHANO

My man-monster hath drown'd his tongue in sack: for my part, the sea cannot drown me; I swam, ere I could recover the shore, five and thirty leagues off and on. By this light, thou shalt be my lieutenant, monster, or my standard.

TRINCULO

Your lieutenant, if you list; he's no standard.

STEPHANO

We'll not run, Monsieur Monster.

TRINCULO

Nor go neither; but you'll lie like dogs and yet say nothing neither.

STEPHANO

Moon-calf, speak once in thy life, if thou beest a good moon-calf.

CALIBAN

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

TRINCULO

Thou liest, most ignorant monster: I am in case to justle a constable. Why, thou deboshed fish thou, was there ever man a coward that hath drunk so much sack as I to-day? Wilt thou tell a monstrous lie, being but half a fish and half a monster?

CALIBAN

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

Sides do NOT need to be memorized.

William Shakespeare's
THE TEMPEST

TRINCULO

'Lord' quoth he! That a monster should be such a natural!

CALIBAN

Lo, lo, again! bite him to death, I prithee.

STEPHANO

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

CALIBAN

I thank my noble lord. Wilt thou be pleased to hearken once again to the suit I made to thee?

STEPHANO

Marry, will I kneel and repeat it; I will stand, and so shall Trinculo.

CREDITS

The Tempest

Written by William Shakespeare

Director: Nathan Williamson

Stage Manager: Andrew Barclay

THE THEATRE

Theatre Tallahassee
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