



**Production Meeting: September 12, 2016 Senior High Auditorium  
2:30pm**

**Auditions: September 14, 2016 Senior High**

**2:30pm**

**Contact Mrs. Keefer at Senior High or Ms. Archetto at Memorial with  
any questions.**

## **TOP SIX THINGS TO KNOW ABOUT THIS YEAR'S DESSERT THEATER....**

- 1. Yes, we are doing Shakespeare!!!!**
- 2. We are doing Shakespeare with a 70's twist. Imagine this crazy story of love and magic with a giant disco ball.**
- 3. NO, it will not be boring Shakespeare. YES, we will have fun.**
- 4. This cast is very flexible. We can do the play with 12 people or 25 people. Please come out and audition. Don't let the idea of Shakespeare scare you!!! We need you!**
- 5. Make sure to take the time to read all of the audition material. If you want to read the entire play, we have provided for you the full text of the play. Keep in mind that because this play is under public domain, we will be cutting some of the text. If we were to perform the whole play as it is written, it would be over three hours. That is too long for any audience, even with cupcakes.**
- 6. In Shakespeare's time, music played a part in the performances. We will be adding music and singing to the play. This is not a musical and you do not have to be able to sing to audition. The music will be added after the auditions. Not every character will sing.  
Please note that the fairies are both male and female. At one point the fairies will dance and sing or lip-sync.**

## Auditions

What is expected.....

1. Pick one of the monologues to use for your audition.
2. Come prepared. The monologue does not have to be memorized but you should have an idea what the monologue is about. Use the links provided to learn more about the play. Take the time to learn about the characters. Make sure to read the descriptions of the characters.
3. Have fun with the monologue and explore it.
4. When you audition, do not use a British accent.

## LINKS

<http://nfs.sparknotes.com/msnd/>

<http://www.folger.edu/midsummer-nights-dream>

**Here are the audition monologues. Please read the character descriptions. They will inform you as to what monologue you should use for which characters.**

## **THESEUS**

Now, fair Hippolyta, our nuptial hour  
Draws on apace; four happy days bring in  
Another moon: but, O, methinks, how slow  
This old moon wanes! she lingers my desires,  
Like to a step-dame or a dowager  
Long withering out a young man revenue.  
Go, Philostrate,  
Stir up the Athenian youth to merriments;  
Awake the pert and nimble spirit of mirth;  
Turn melancholy forth to funerals;  
The pale companion is not for our pomp.  
Hippolyta, I woo'd thee with my sword,  
And won thy love, doing thee injuries;  
But I will wed thee in another key,  
With pomp, with triumph and with revelling.

## **LYSANDER**

**A** good persuasion: therefore, hear me, Hermia.

I have a widow aunt, a dowager  
Of great revenue, and she hath no child:  
From Athens is her house remote seven leagues;  
And she respects me as her only son.  
There, gentle Hermia, may I marry thee;  
And to that place the sharp Athenian law  
Cannot pursue us. If thou lovest me then,  
Steal forth thy father's house to-morrow night;  
And in the wood, a league without the town,  
Where I did meet thee once with Helena,  
To do observance to a morn of May,  
There will I stay for thee.

## HELENA

**C**all you me fair? that fair again unsay.

Demetrius loves your fair: O happy fair!  
Your eyes are lode-stars; and your tongue's sweet air  
More tuneable than lark to shepherd's ear,  
When wheat is green, when hawthorn buds appear.  
Sickness is catching: O, were favour so,  
Yours would I catch, fair Hermia, ere I go;  
My ear should catch your voice, my eye your eye,  
My tongue should catch your tongue's sweet melody.  
Were the world mine, Demetrius being bated,  
The rest I'd give to be to you translated.  
O, teach me how you look, and with what art  
You sway the motion of Demetrius' heart.

## HELENA

How happy some o'er other some can be!  
Through Athens I am thought as fair as she.  
But what of that? Demetrius thinks not so;  
He will not know what all but he do know:  
And as he errs, doting on Hermia's eyes,  
So I, admiring of his qualities:  
Things base and vile, folding no quantity,  
Love can transpose to form and dignity:  
Love looks not with the eyes, but with the mind;  
And therefore is wing'd Cupid painted blind:  
Nor hath Love's mind of any judgement taste;  
Wings and no eyes figure unheedy haste:  
And therefore is Love said to be a child,  
Because in choice he is so oft beguiled.  
As waggish boys in game themselves forswear,  
So the boy Love is perjured every where:  
For ere Demetrius look'd on Hermia's eyne,  
He hail'd down oaths that he was only mine;  
And when this hail some heat from Hermia felt,  
So he dissolved, and showers of oaths did melt.

I will go tell him of fair Hermia's flight:  
Then to the wood will he to-morrow night  
Pursue her; and for this intelligence  
If I have thanks, it is a dear expense:  
But herein mean I to enrich my pain,  
To have his sight thither and back again.

## DEMETRIUS

I love thee not, therefore pursue me not.  
Where is Lysander and fair Hermia?  
The one I'll slay, the other slayeth me.  
Thou told'st me they were stolen unto this wood;  
And here am I, and wode within this wood,  
Because I cannot meet my Hermia.  
Hence, get thee gone, and follow me no more.

Do I entice you? do I speak you fair?  
Or, rather, do I not in plainest truth  
Tell you, I do not, nor I cannot love you?

Tempt not too much the hatred of my spirit;  
For I am sick when I do look on thee.

You do impeach your modesty too much,  
To leave the city and commit yourself  
Into the hands of one that loves you not;

## BOTTOM

What is Pyramus? a lover, or a tyrant?  
*[Quince: A lover, that kills himself most gallant for love.]*  
That will ask some tears in the true performing of  
it: if I do it, let the audience look to their  
eyes; I will move storms, I will condole in some  
measure. To the rest: yet my chief humour is for a  
tyrant: I could play Ercles rarely, or a part to

tear a cat in, to make all split.

The raging rocks  
And shivering shocks  
Shall break the locks  
Of prison gates;  
And Phibbus' car  
Shall shine from far  
And make and mar  
The foolish Fates.

This was lofty! Now name the rest of the players.

This is Ercles' vein, a tyrant's vein; a lover is  
more condoling [...]

An I may hide my face, let me play Thisby too, I'll  
speak in a monstrous little voice. 'Thisne,  
Thisne;' 'Ah, Pyramus, lover dear! thy Thisby dear,  
and lady dear!' [...]

Let me play the lion too: I will roar, that I will  
do any man's heart good to hear me; I will roar,  
that I will make the duke say 'Let him roar again,  
let him roar again.'

## **PUCK**

The king doth keep his revels here to-night:  
Take heed the queen come not within his sight;  
For Oberon is passing fell and wrath,  
Because that she as her attendant hath  
A lovely boy, stolen from an Indian king;  
She never had so sweet a changeling;  
And jealous Oberon would have the child  
Knight of his train, to trace the forests wild;  
But she perforce withholds the loved boy,  
Crowns him with flowers and makes him all her joy:  
And now they never meet in grove or green,  
By fountain clear, or spangled starlight sheen,  
But, they do square, that all their elves for fear  
Creep into acorn-cups and hide them there.

## **PUCK**

**T**hou speak'st aright;

I am that merry wanderer of the night.  
I jest to Oberon and make him smile  
When I a fat and bean-fed horse beguile,  
Neighing in likeness of a filly foal:  
And sometime lurk I in a gossip's bowl,  
In very likeness of a roasted crab,  
And when she drinks, against her lips I bob  
And on her wither'd dewlap pour the ale.  
The wisest aunt, telling the saddest tale,  
Sometime for three-foot stool mistaketh me;  
Then slip I from her bum, down topples she,  
And 'tailor' cries, and falls into a cough;  
And then the whole quire hold their hips and laugh,  
And waxen in their mirth and neeze and swear  
A merrier hour was never wasted there.  
But, room, fairy! here comes Oberon.

## **TITANIA**

Set your heart at rest:  
The fairy land buys not the child of me.  
His mother was a votaress of my order:  
And, in the spiced Indian air, by night,  
Full often hath she gossip'd by my side,  
And sat with me on Neptune's yellow sands,  
Marking the embarked traders on the flood,  
When we have laugh'd to see the sails conceive  
And grow big-bellied with the wanton wind;  
Which she, with pretty and with swimming gait  
Following,—her womb then rich with my young squire,—  
Would imitate, and sail upon the land,  
To fetch me trifles, and return again,  
As from a voyage, rich with merchandise.  
But she, being mortal, of that boy did die;  
And for her sake do I rear up her boy,  
And for her sake I will not part with him.

## OBERON

My gentle Puck, come hither. Thou rememberest  
Since once I saw where the bolt of Cupid fell:  
It fell upon a little western flower,  
Before milk-white, now purple with love's wound,  
And maidens call it love-in-idleness.  
Fetch me that flower; the herb I shew'd thee once:  
The juice of it on sleeping eye-lids laid  
Will make or man or woman madly dote  
Upon the next live creature that it sees.  
Fetch me this herb; and be thou here again  
Ere the leviathan can swim a league.  
Having once this juice,  
I'll watch Titania when she is asleep,  
And drop the liquor of it in her eyes.  
The next thing then she waking looks upon,  
Be it on lion, bear, or wolf, or bull,  
On meddling monkey, or on busy ape,  
She shall pursue it with the soul of love:  
And ere I take this charm from off her sight,  
As I can take it with another herb,  
I'll make her render up her page to me.

## Hermia

Puppet? why so? ay, that way goes the game.  
Now I perceive that she hath made compare  
Between our statures; she hath urged her height;  
And with her personage, her tall personage,  
Her height, forsooth, she hath prevail'd with him.  
And are you grown so high in his esteem;  
Because I am so dwarfish and so low?  
How low am I, thou painted maypole? speak;  
How low am I? I am not yet so low  
But that my nails can reach unto thine eyes

## CHARACTER LIST:

### *Athenians*

Theseus	<p>The Duke of Athens, has recently won a war against the Amazons, and to reward himself for his victory is going to marry their queen Hippolyta, whether she likes it or not. He is authoritative and firm. Please note that Theseus and Oberon will be played by the same person.</p> <p><b>Audition- Theseus or Oberon</b></p>
Egeus	<p>A courtier at Theseus's court and his master of revels.</p> <p><b>Audition- Theseus or Oberon</b></p>
Philostrate	<p>Theseus's Master of the Revels. The Duke sends him to encourage everybody in Athens to celebrate his wedding and have a festive time during the four days leading up to the ceremony.</p> <p><b>Audition- Theseus or Oberon</b></p>
Hippolyta	<p>Queen of the Amazons. Having been defeated in battle by Theseus, she is now betrothed to him. She is a strong woman. Note that Titania is played by the same person</p> <p><b>Audition-Titania</b></p>
Lysander	<p>A young man of Athens, of good family and fortune. He is a romantic hero. Everybody should love him but he is not sappy.</p> <p><b>Audition-Lysander</b></p>
Demetrius	<p>Not the most admirable of young men. Having wooed Helena and won her heart, he shifts his attentions to Hermia, who will have none of him, but whose father favors him. He is full of himself.</p> <p><b>Audition- Demetrius</b></p>
Hermia	<p>Egeus's daughter. In love with Lysander, she refuses to marry Demetrius despite the threat of death for her refusal. She appears to be meek.</p>

	<b>Audition-Hermia</b>
Helena	A young lady of Athens. She was wooed by Demetrius and remains obsessively, even masochistically in love with him. Yes that means she stalks him. <b>Audition-Helena</b>

*Rude Mechanicals/Roadies--- ALL OF THESE ROLES ARE COMIC ROLES*

Peter Quince	A carpenter with literary pretensions who organizes some fellow workers into preparing a play he has written to present to Theseus and Hippolyta on their wedding day (in which he presents the Prologue). <b>Audition-Bottom</b>
Nick Bottom	The weaver, a take-charge sort of fellow, and a great stage ham who wishes to play all the parts he can in Quince's play. He also changes into a donkey. <b>Audition-Bottom</b>
Francis Flute	A bellows-mender, a young man whose facial hair is only just beginning to grow. His voice may be unbroken. <b>Audition-Bottom</b>
Tom Snout	A tinker cast as Pyramus's father and the Wall in Quince's play. <b>Audition-Bottom</b>
Snug	The joiner is not the most quick-witted of fellows, and is therefore cast as the lion to avoid his having to learn lines. <b>Audition-Bottom</b>

Robin Starveling	This tailor portrays Moonshine in Quince's play. May be played by a female <b>Audition-Bottom</b>
------------------	--

### *The Fairies*

Oberon	King of Fairies. Proud, angry, and vengeful, he quarrels with Titania for the sake of a changeling boy, and on being refused decides to humiliate her into obedience. <b>Audition-Theseus or Oberon</b>
Titania	Queen of Fairies. Her quarrel with Oberon disturbs nature, but in memory of her votaress, she still refuses to give up the boy who is at the quarrel's root. She is very seductive. <b>Audition- Titania</b>
Puck	Also known as Robin Goodfellow, is an amoral prankster of a spirit. Oberon's jester, he delights in practical jokes, transforming Bottom for a lark and making him the object of Titania's love. He is somewhat of a goofball. This part is comical and also mysterious. Puck interacts with the audience and is very physical. May be played by a male or female. <b>Audition- Puck</b>
Peasebottom	A fairy of Titania's court. <b>Audition- Puck</b>
Cobweb	A fairy of Titania's court. <b>Audition- Puck</b>

Moth	A fairy of Titania's court. <b>Audition- Puck</b>
Mustardseed	A fairy of Titania's court.. <b>Audition- Puck</b>
Dustbunny	One of Titania's backups. <b>Audition- Puck</b>
Floss	One of Titania's backups. <b>Audition- Puck</b>
Lint	One of Titania's backups. <b>Audition- Puck</b>