



Do NOT write in this box.

A Midsummer Night's Dream Auditions

For the health & safety of our young actors & staff, Youtheatre strongly recommends all eligible participants get the COVID-19 vaccine prior to auditions.

Auditioner Name: _____

Street Address: _____

City: _____ State: _____ Zip: _____

Male Female Other Preferred Pronouns: _____

School: _____ Grade: _____ Age: _____

For those of eligible age, are you vaccinated for Covid-19? Yes No Prefer Not to Answer
(Note: This information will help us comply with the rules set forth by our rented venues & determine safety protocols, especially for vocal rehearsals. It will not be a determining factor in casting.)

Birth Date: _____ Hair Color: _____ Shirt Size: _____ Height: _____

Have you been in a Youtheatre Class/Play before? Yes No If yes, most recent class/play _____

Parent Name: _____

Primary Phone: _____ Secondary Phone: _____

Parent E-mail: _____

Student Phone: _____ Student E-Mail: _____

Do you Sing? _____ What is your Vocal Range?: S A T B Not Sure

Do you Dance? _____ If Yes, in what style(s) & Experience Level: _____

Do you Play an Instrument? If so, what? _____

Are you interested in a specific Role, if so which role? _____

Would you accept any role offered to you? Yes No Specify: _____

Check any of the following categories you might be interested in pursuing here at the Youtheatre:

Performing Stage Managing Back Stage Crew Costumes Props Set Construction/Painting

Date	Most Recent Show(s)	Character	Where

We strongly recommend that you have NO conflicts, as they will affect your chances of being cast. **Please list ALL conflicts in the rehearsal schedule below. Do NOT list as a conflict if it is something you can change or work around. Put a "Y" if you can stay the entire rehearsal, an "X" if you can't come at all, or write the specific times you CAN be there within the rehearsal time period.**

Rehearsals Monday - Friday, 4:30-6:30/7pm

Mar 21: _____ Mar 28: _____ Apr 11: _____ Apr 18: _____ Apr 25: _____
 Mar 22: _____ Mar 29: _____ Apr 12: _____ Apr 19: _____ Apr 26: _____
 Mar 23: _____ Mar 30: _____ Apr 13: _____ Apr 20: _____ Apr 27: _____
 Mar 24: _____ Mar 31: _____ Apr 14: _____ Apr 21: _____ Apr 28: _____
 Mar 25: _____ Apr 1: _____ Apr 15: _____ Apr 22: _____ Apr 29: _____

Additional Comments: _____

Tech Week: - NO CONFLICTS | 4:30-7:30/8pm

Sun. (Noon - 5pm) May 1: _____
 Mon. May 2: _____
 Tues. May 3: _____
 Wed. May 4: _____
 Thurs. May 5: _____

Performances - NO CONFLICTS

May 6 @ 7pm **School Performance: May 9 @ 10am**
May 7 @ 2pm & 4pm
May 8 @ 2pm & 4:30pm

I will be available for possible Callbacks on Wed. Mar. 9th from 4:30-6:30pm.

**I acknowledge due to Covid-19 policies/procedures may differ from normal operations and agree to abide by such new policies/procedures*

WAIVER OF LIABILITY & PHOTO RELEASE FORM

- Waiver and Release of Liability.** I acknowledge that serving as a student may involve a risk of personal injury (including fatal injuries) and property damage. I knowingly assume any and all risks associated with my student experience. I, for myself, my personal representatives and all others who might have a similar claim, hereby irrevocably and unconditionally FOREVER release, waive and discharge any and all charges, complaints, claims, liabilities, obligations, promises, agreements, controversies, damages, actions, suits, rights, demands, costs, losses, debts and expenses arising directly or indirectly from my volunteer experience (collectively, "Claims") against Organization, Arts United or any of their respective affiliates, owners, predecessors, successors, assigns, agents, directors, officers, employees and representatives (the "Released Parties"). I understand that this Section 1 applies to all Claims of any nature whatsoever, whether known or unknown, suspected or unsuspected, foreseen or unforeseen.
- Photo Release.** The Fort Wayne Youtheatre has my permission to use my or my child's photograph/video publicly for any marketing or promotional materials. I understand that the images may be used in print publications, online publications, presentations, websites, and social media. I also understand that no royalty, fee or other compensation shall become payable to me by reason of such use.
- Hold Harmless.** I agree to DEFEND, indemnify and hold harmless any of the Released Parties from any and all losses, damages, liabilities, deficiencies, claims, actions, judgments, settlements, interest, awards, penalties, fines, costs or expenses of whatever kind (including without limitation attorneys' fees) that are incurred or suffered by any of the Released Parties (collectively, "Losses") on account of any and all third party charges, complaints, actions, suits, demands and claims (collectively, "Third-Party Claims") arising directly or indirectly from my failure to comply with the terms and conditions of this Agreement or my negligent act(s) or omission(s) or reckless or willful misconduct in connection with my volunteer services with Organization.
- Consent.** Without limiting the foregoing, (a) in the event I sustain a personal injury as a result of my services as a student to Organization, I authorize all necessary medical treatment that may be prescribed by qualified medical personnel, and I agree that I will be solely responsible for payment of all costs arising from any such injury and medical treatment; and (b) I consent to the use of my name and/or photograph or likeness by Organization without any compensation or inspection.
- General Provisions.** (a) Any proposed amendment, discharge, termination or change to this Student Release and Waiver of Liability ("Release") must be in writing and authorized by Organization in writing. (b) The waiver by Organization of a breach of any provision of this Release shall not operate or be construed as a waiver of any subsequent breach, and no waiver shall be valid unless it is in writing and is signed by the party against whom such waiver is sought. (c) I agree that this Release is intended to be as broad and inclusive as permitted by the laws of the State of Indiana, and that this Release is to be construed in accordance with the laws of the State of Indiana, and any dispute regarding the matters set forth herein shall be resolved in the federal or state courts sitting in Allen County, Indiana. (d) I expressly agree that if any provision of this Release is held invalid, that the balance of the Release shall, notwithstanding, continue in full legal force. (e) I understand that the terms and conditions of the following provisions of this Agreement will survive my completion of the volunteer experience with Organization: Sections 1, 3, 4 and 5.

By signing below you are stating that you have read all information on this form and understand all the above statements

Are you 18 years old or above? Yes No

Auditioner's Signature: _____ Date: _____

Parent's Signature: _____ Date: _____
 (if under 18)



AUDITION PACKET

CONTENTS

- I. ABOUT THE PLAY & PRODUCTION
- II. CHARACTER DESCRIPTIONS
- III. AUDITION SIDES
 1. The Lovers: Helena, Hermia, Lysander, Demetrius
 2. The Fairies 1: Oberon & Titania
 3. The Mechanicals: Quince, Bottom, Flute, Snout, and Starveling
 4. The Fairies 2: Puck and Oberon
 5. The Lovers (Alternate): Helena, Hermia, Lysander & Demetrius

ABOUT THE PLAY

Shakespeare's love potion-fueled comedy gets the Youtheatre treatment in this hilarious and fast-paced 60 minute adaptation! In the forest, two young couples and an incompetent troupe of wanna-be actors get caught up in a battle of wits and wills between the fairy king and queen. Comic mix-ups and spells gone wrong make for an overly eventful night until "all is mended" as the curtain comes down. It's sure to be a Dream come true as audiences of all ages discover the magic that's enchanted theatergoers for over 400 years!

Youtheatre's present day twist will be to set the production in and around "Athens High" - an elite prep school with "the royals" being portrayed as the adults/parents/administrators of the school, "the lovers" as high school students and "the mechanicals" as the teachers/custodians/lunch ladies/bus drivers/etc.

SYNOPSIS

A story of order and disorder, reality and appearance and love and marriage. Theseus, Duke of Athens, and Hippolyta, Queen of the Amazons are to be married and great celebrations are planned.

Into the forest: Egeus brings his rebellious daughter Hermia in front of the Duke. Egeus wants her to marry Demetrius but Hermia refuses, because she's in love with Lysander. The Duke orders Hermia to obey her father or, according to Athenian law, she must face a death penalty or enter a convent.

Hermia and Lysander decide to elope that night. They confide in their friend Helena. However, she's secretly in love with Demetrius so, hoping to win his affection, she tells him of Hermia's plan. That night, all four lovers set out into the forest.

Meanwhile, a group of Athenian tradesmen (known as the Mechanicals), led by Peter Quince, are planning to perform a play in celebration of the Duke's wedding. They rehearse *The Tragedy of Pyramus and Thisbe* in the same forest.

Love at first sight: Elsewhere in the forest, the fairy king and queen, Oberon and Titania, argue over Titania's refusal to give up her page-boy to Oberon. He sends his servant Puck to find a magic plant to cast a spell on Titania.

The juice of the plant, when squeezed onto the eyes of someone asleep, causes them to fall in love with the first creature they see when they wake up. Oberon uses the juice on Titania as she sleeps in her bower.

Puck overhears the tradesmen rehearsing and magically transforms Bottom's head into that of an ass. The other men are terrified and flee the forest. When Titania wakes, the first creature she sees is Bottom and she falls rapturously in love with him.

Helena chases Demetrius in the forest and their fighting disturbs Oberon. He tells Puck to use the magic plant on Demetrius too, so that he will fall in love with Helena. However, Puck muddles up the two Athenian men and uses it on Lysander instead, who promptly falls in love with Helena. Both women are confused and Hermia furiously attacks her friend.

Stop reading now if you don't want to know how it ends... Eventually, Oberon lifts all the enchantments and puts the humans to sleep. Titania is horrified that she's been enamored of an ass and is reconciled with Oberon. On waking, the lovers decide the night's events must have all been a dream. Lysander and Hermia are back to normal, and Demetrius admits he does love Helena after all. Bottom wakes up and recounts his 'strange dream'.

The wedding of Theseus and Hippolyta becomes a triple celebration as the other human couples marry too. Quince and Bottom's troupe amuses the couples with their amateur performance of the play.

As the couples retire, Oberon, Titania and the fairies perform a blessing, and Puck asks the audience to applaud if they enjoyed the performance.

3 MINUTE ANIMATED VIDEO SYNOPSIS: <https://vimeo.com/137129667>

CHARACTER BREAKDOWN

THE ROYALS:

- **THESEUS:** Male. The Duke of Athens and the fiancé and later the husband of Hippolyta, Theseus is a strong and responsible leader who tries to be fair and sensitive. Though it is his duty to uphold the law, and he does so when both Lysander and Demetrius love Hermia, as soon as the lovers sort themselves out, he overrules Egeus' demand that Hermia marry Demetrius and let the lovers decide for themselves whom to marry. He also treats the laborers decently, despite the fact that their play is atrocious. Though a fearsome warrior (he captured Hippolyta, an Amazon queen, in battle), he is devoted to making her happy. Theseus is, however, extremely literal-minded, and gives little credence to the "fantasies" the lovers recount of their night in the forest.
- **HYPPOLITA:** Female. The Queen of the Amazons and Theseus's fiancé, she is both a fearsome warrior and a loving woman. She also has good common sense and is willing to disagree with Theseus's assessments of events and to calm him down when he can't wait for their marriage.
- **EGEUS:** Male or Female. Egeus is a wealthy citizen of Athens. His daughter Hermia is in love with Lysander, a gentleman of the court, but he wants her to marry Demetrius. He asks the Duke's permission for his daughter to either marry Demetrius or be put to her death – as is decreed in an old law. By the end of the play he still wants Hermia to marry Demetrius but he is overruled by Duke Theseus.
- **PHILISTRATE:** Male or Female. The Master of Revels and an assistant for Theseus, he's in charge of arranging entertainment for the wedding day at the end of the play. A very officious and no-nonsense type of person.

THE LOVERS:

- **LYSANDER:** Male. Lysander is a young gentleman in the court. He is in love with Hermia and she is with him. Unfortunately, Hermia's father, Egeus, wants her to marry Demetrius. Lysander and Hermia decide to run away together but they are followed by Demetrius and Helena. Whilst there, Lysander has a magic spell put on him which makes him accidentally fall in love with Helena. The spell is eventually lifted and by the end of the play he and Hermia have married each other.
- **HERMIA:** Female. Hermia is a young woman in Athens and Egeus' daughter. She is in love with Lysander but unfortunately Egeus wants her to marry Demetrius. Egeus invokes an ancient law that states he can choose his daughter's husband or she will be put to death. Duke Theseus upholds the law and condemns Hermia to death. She and Lysander decide to elope to escape the judgment. In the woods they are chased by Demetrius and Helena, Hermia's best friend. Whilst there Lysander and Demetrius fall under a magic spell that makes them both fall in love with Helena. A huge argument ensues before more magic is used to work out all the problems. At the end of the play, Hermia and Lysander marry.
- **DEMETRIUS:** Male. Demetrius is a young gentleman in the court, who used to be in a relationship with Helena. He is now in love with Hermia and has her father's blessing to marry her. He follows Hermia into the forest when he learns from Helena that she has run away with Lysander. While in the forest he has a magic spell put on him that makes him fall in love with Helena. At the end of the play he recognises that he has loved Helena all along and they get married.
- **HELENA:** Female. She loves Demetrius, and at one time he returned her love. But before the play begins, he fell in love with Hermia and leaves Helena in despair. Because of Demetrius's abandonment of her, Helena lacks self-confidence and self-respect, going so far as to tell Demetrius that she'll love and follow him even if he treats her like his dog. She's also a bit conniving and desperate, willing to betray her friend Hermia's confidence in order to try to win back Demetrius's love. Physically, she's tall.

THE MECHANICALS:

- **PETER QUINCE:** Male. A worker and the director and main writer of the laborer's version of *Pyramus and Thisbe*. He tries to stay in control of his cohorts, but is constantly exasperated by them. In *Pyramus and Thisbe*, he plays the Prologue.
- **NICK BOTTOM:** Male. Nick Bottom is a worker in Athens who has ambitions to be an actor. He is a buffoon whose ego is bigger than his brain or his talent. At the start of the play we see Bottom trying to convince Peter Quince that he should play all the characters in the play to celebrate the Duke's wedding. During one of the mechanical's rehearsals he is magically transformed into an ass, and in this state Titania, Queen of the Fairies, falls in love with him. By the end of the play he is turned back into a human and is able to perform the part of Pyramus in the play.
- **FLUTE:** Male. A worker who plays the part of Thisbe in *Pyramus and Thisbe*. Not crazy about playing a girl at first, but then throws himself 100% into it...tho less than successfully.
- **SNUG:** Male or Female. Maybe shy and quiet-type. A worker who plays the part of a Lion in *Pyramus and Thisbe*.
- **SNOUT:** Male or Female. A worker who plays the part of the Wall in *Pyramus and Thisbe*. REALLY gets into it.
- **STARVELING:** Male or Female. A worker who plays the part of Moonshine in *Pyramus and Thisbe*. Quirky.

THE FAIRIES:

- **OBERON:** Male. Oberon is the King of the Fairies. Regal and commanding, but hot-tempered and bombastic. At the start of the play we find him arguing with Titania, the Queen of the Fairies because she refuses to give him a human boy that he wants for himself. As revenge for refusing him, he decides to play a trick on her. He asks his servant, Puck, to find a magic flower which, when the juice of it is put in someone's eyes when they are asleep, makes them fall in love with the first living thing they see when they awake. While he's waiting he overhears Demetrius and Helena arguing and decides to help her by using the juice on Demetrius. He puts some juice in Titania's eye and she falls in love with Bottom while he has an ass' head. By the end of the play Oberon has undone all the magic and made peace with Titania. Finally, he and Titania bless the marriages.
- **TITANIA:** Female. Queen of the Fairies and wife of Oberon. She is regal, but fiery and tempestuous. At the start of the play we find her having an argument with Oberon over custody of a human boy that she has promised to look after. Oberon puts a magic love potion from a flower in her eyes. When she wakes up, she sees Bottom with an ass' head and immediately falls in love with him. She showers him with gifts and makes her fairies tend on him. While in this state, Oberon convinces her to give him the changeling boy, before the magic is reversed. Finally, she and Oberon bless the marriages of the stories' humans.
- **PUCK:** Male or Female. Puck is Oberon's fairy servant. He or she is playful and mischievous. At the start of the play we find him showing off to another fairy about the mischievous tricks he's played on humans. Oberon asks him to find a magic flower, the juice of which is used on the eyes of a sleeping person to make them fall in love with the first living thing they see when they wake up. Oberon then asks him to put some of the juice in Demetrius' eyes but he puts it in Lysander's by mistake which causes all kinds of problems. He then transforms Bottom's head into an ass's head. Using magic he overcast the night and fixes all the issues. At the end of the play he talks directly to the audience in the epilog.
- **PEASEBLOSSOM, COBWEB, MOTH & MUSTARDSEED:** Male or Female. Titania's Fairy Attendants who also tend to Bottom when he is transformed into an ass. They can be magical and also comical and silly.

AUDITION SIDE #1: HERMIA, HELENA, DEMETRIUS, LYSANDER

SHAKESPEAREAN

HERMIA

O cross! too high to be enthral'd to low.
O spite! too old to be engaged to young.
O hell! to choose love by another's eyes.

LYSANDER

Hear me, Hermia.
I have a widow aunt, 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;

HERMIA

My good Lysander!
I swear to thee, by Cupid's strongest bow,
To-morrow truly will I meet with thee.

LYSANDER

Keep promise, love. Look, here comes Helena. (Enter HELENA)

HERMIA

God speed fair Helena! whither away?

HELENA

Call you me fair? that fair again unsay.
Demetrius loves your fair: O happy fair!
O, teach me how you look, and with what art
You sway the motion of Demetrius' heart.

HERMIA

I frown upon him, yet he loves me still.

HELENA

O that your frowns would teach my smiles such skill!

HERMIA

The more I hate, the more he follows me.

HELENA

The more I love, the more he hateth me.

HERMIA

Take comfort: he no more shall see my face;
Lysander and myself will fly this place.

LYSANDER

Helen, to you our minds we will unfold:
To-morrow night,
Through Athens' gates have we devised to steal.

HERMIA

And in the wood, there my Lysander and myself shall meet.
Farewell, sweet playfellow: pray thou for us;
And good luck grant thee thy Demetrius!
Keep word, Lysander: we must starve our sight
From lovers' food till morrow deep midnight.

LYSANDER

I will, my Hermia.

MODERN

Oh, what an obstacle that would be! Imagine being too high on the social ladder, and falling in love with someone beneath you. How awful! Being too old to marry someone young. What hell, to have your love life determined by someone else!

So, listen, Hermia. I have an aunt who is a widow, who's very rich and doesn't have any children. She lives about twenty miles from Athens, and she thinks of me as a son. I could marry you there, gentle Hermia, where the strict laws of Athens can't touch us. So here's the plan. If you love me, sneak out of your father's house tomorrow night and meet me in the forest a few miles outside of town.

Oh, Lysander, I swear I'll be there tomorrow
I swear by Cupid's strongest bow and his best gold-tipped arrow.

Keep your promise, my love. Look, here comes Helena.

Hello, beautiful Helena! Where are you going?

Did you just call me "beautiful"? Take it back. You're the beautiful one as far as Demetrius is concerned.
Oh, you're so lucky! Oh, teach me how you look the way you do, and which tricks you used to make Demetrius fall in love with you.

I frown at him, but he still loves me.

Oh, if only my smiles could inspire love as effectively as your frowns!

The more I hate him, the more he follows me around.

The more I love him, the more he hates me.

Don't worry. He won't see my face ever again. Lysander and I are running away from here.

Helena, we'll tell you about our secret plan. Tomorrow night, we plan to sneak out of Athens.

Then, Lysander and I will meet in the woods. Goodbye, old friend. Pray for us, and I hope you win over Demetrius!—
Keep your promise, Lysander. We need to stay away from each other until midnight tomorrow.

I will, my Hermia.

AUDITION SIDE #2: OBERON AND TITANIA

SHAKESPEARIAN

OBERON

Ill met by moonlight, proud Titania.

TITANIA

What, jealous Oberon! Fairies, skip hence:
I have forsworn his company.

OBERON

Tarry, am not I thy lord?

TITANIA

Then I must be thy lady
These are the forgeries of jealousy:
And never, since the middle summer's spring,
Met we on hill, in dale, forest or mead,
By paved fountain or by rushy brook,
But with thy brawls thou hast disturb'd our sport.
Therefore the winds, piping to us in vain,
As in revenge, have suck'd up from the sea
Contagious fogs; which falling in the land
Have every pelting river made so proud
That they have overborne their continents.
The moon, the governess of floods,
Pale in her anger, washes all the air,
That rheumatic diseases do abound:
And this same progeny of evils comes
From our debate, from our dissension;
We are their parents and original.

OBERON

Do you amend it then; it lies in you:
Why should Titania cross her Oberon?
I do but beg a little changeling boy,
To be my henchman.

TITANIA

Set your heart at rest:
The fairy land buys not the child of me.
His mother was a votaress of my order:
Full often hath she gossip'd by my side.
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

How long within this wood intend you stay?

TITANIA

Perchance till after Theseus' wedding-day.
If you will patiently dance in our round
And see our moonlight revels, go with us;
If not, shun me, and I will spare your haunts.

OBERON

Give me that boy, and I will go with thee.

TITANIA

Not for thy fairy kingdom. Fairies, away!
We shall chide downright, if I longer stay.
Exit TITANIA with her train

OBERON

Well, go thy way: thou shalt not from this grove
Till I torment thee for this injury.

MODERN

How not nice to see you, Titania.

What, are you jealous, Oberon?—Fairies, let's get out of here. I've sworn I'll never sleep with him or talk to him again.

Wait a minute. Aren't you supposed to obey me, your lord and husband?

If you're my lord and husband, I must be your lady and wife, so you're supposed to be faithful to me. These are nothing but jealous lies. Since the beginning of midsummer, my fairies and I haven't been able to meet anywhere to do our dances in the wind without being disturbed by you and your arguments. And because you interrupt us so that we can't dance for them, the winds have made fogs rise up out of the sea and fall down on the rivers so that the rivers flood, just to get revenge on you. So the pale, angry moon, who controls the tides, fills the air with diseases. And this is all because of our argument. We are responsible for this.

Do something about it, then. You have the power to fix it. Why would Titania want to argue with her Oberon? All I'm asking for is to have that little human boy as part of my crew.

Get over it. I won't give up this child for all of Fairyland. His mother was one of my worshippers, and we always used to gossip together at night in India. But since she was a mortal, she died giving birth to that boy, and for her sake I'm raising him and will not give him up.

How long do you plan to stay here in this forest?

Maybe until after Theseus's wedding day. If you behave yourself and join us in our circle dance and moonlight celebrations, then you can come with us. If not, leave me alone, and I'll stay away from your turf.

Give me that boy and I'll come with you.

Not for your entire fairy kingdom.—Come, fairies, let's go.
We're going to have an out-and-out brawl if I stay any longer.

Well, go on your way, then. You won't leave this grove until I've paid you back for this insult.

AUDITION SIDE #3: QUINCE, BOTTOM, FLUTE, SNOOT, AND STARVELING

SHAKESPEARIAN

FLUTE

Are we all met?

QUINCE

Pat, pat; and here's a marvellous convenient place for our rehearsal.

BOTTOM

Peter Quince,--

STARVELING

What sayest thou, bully Bottom?

BOTTOM

There are things in this comedy of Pyramus and Thisby that will never please. First, Pyramus must draw a sword to kill himself; which the ladies cannot abide. How answer you that?

SNOOT

By'r lakin, a parlous fear.

STARVELING

I believe we must leave the killing out, when all is done.

SNOOT

Will not the ladies be afeard of the lion?

STARVELING

I fear it, I promise you.

SNOOT

Therefore another prologue must tell he is not a lion.

BOTTOM

Nay, you must name his name, and half his face must be seen through the lion's neck: and he himself must speak through, saying thus, or to the same defect,--'Ladies,'--or 'Fair-ladies--

If you think I come hither as a lion, it were pity of my life: no I am no such thing; I am a man as other men are;' and there indeed let him name his name, and tell them plainly he is Snug the joiner.

QUINCE

Well it shall be so.

Then, there is another thing: we must have a wall in the great chamber; for Pyramus and Thisby says the story, did talk through the chink of a wall.

SNOOT

You can never bring in a wall. What say you, Bottom?

BOTTOM

Some man or other must present Wall: and let him have some plaster, or some loam, or some rough-cast about him, to signify wall; and let him hold his fingers thus, and through that cranny shall Pyramus and Thisby whisper.

MODERN

Are we all here?

Right on time. This is the perfect place to rehearse.

Peter Quince—

What is it, jolly Bottom?

There are things in this comedy of Pyramus and Thisbe that will never work. First of all, Pyramus has to take out a sword to kill himself, which the ladies in the audience won't be able to stand. What should we do about that?

By God, that's a real problem, it's true.

I think we'll have to leave out all the killing, come to think of it.

And won't the ladies be scared of the lion?

I'm really worried about that.

So we need another prologue to tell everyone he's not a real lion.

No, we can just announce the actor's name, and let his face show through the lion costume, and have him say something himself. He should say the following, or something else to the same defect—"Ladies," or "Lovely ladies," I would like to beg you not to be afraid, and not to tremble with fear. I value your lives as highly as my own. If you thought I was a real lion, I would be risking my life. But no, I am not at all a lion. I am a man, just like other men." And then he should say his name, and tell them plainly that he's Snug the carpenter.

All right, that's what we'll do then. But there's still another problem: we need to have a wall in the big hall, because according to the story, Pyramus and Thisbe talked through a little hole in a wall.

You'll never be able to bring in a wall. What do you think, Bottom?

Someone should play the part of Wall. He can have some plaster or clay or limestone or something on him to show the audience he's a wall. He can hold his fingers in a V-shape like this, and Pyramus and Thisbe can whisper to each other through that little crack.

AUDITION SIDE #3: QUINCE, BOTTOM, FLUTE, SNOOT, AND STARVELING

SHAKESPEARIAN

QUINCE

If that may be, then all is well. Come, sit down, every mother's son, and rehearse your parts. Pyramus, you begin: when you have spoken your speech, enter into that brake: and so every one according to his cue.

SNOOT

Speak, Pyramus. Thisby, stand forth.

BOTTOM

(as PYRAMUS) Thisby, the flowers of odious savours sweet,--

QUINCE

Odours, odours.

BOTTOM

--odours savours sweet:
So hath thy breath, my dearest Thisby dear.
But hark, a voice! stay thou but here awhile,
And by and by I will to thee appear.
Exit

FLUTE

Must I speak now?

QUINCE

Ay, marry, must you; for you must understand he goes but to see a noise that he heard, and is to come again.

FLUTE

Most radiant Pyramus, most lily-white of hue,
Of colour like the red rose on triumphant brier,
As true as truest horse that yet would never tire,
I'll meet thee, Pyramus, at Ninny's tomb.

QUINCE

'Ninus' tomb,' man: why, you must not speak that yet; that you answer to Pyramus: you speak all your part at once, cues and all Pyramus enter: your cue is past; it is, 'never tire.'

FLUTE

O,--As true as truest horse, that yet would never tire.

Re-enter BOTTOM with an ass's head

BOTTOM

If I were fair, Thisby, I were only thine.

STARVELING

O monstrous! O strange! we are haunted. Pray, masters! fly, masters! Help!

MODERN

If we can do that, everything will be all right. Now sit down, everybody, and rehearse your parts—Pyramus, you start. When you have said your lines, go hide in that bush.—Everyone else, go there too when you're not onstage.

Speak, Pyramus.—Thisbe, come forward.

(as PYRAMUS) Thisbe, flowers with sweet odious smells—

"Odors," "odors."

—odors and smells are like your breath, my dearest Thisbe dear. But what's that, a voice! Wait here a while. I'll be right back!

Am I supposed to talk now?

Yes, you are. You're supposed to show that you understand that Pyramus just went to check on a noise he heard and is coming right back.

(as THISBE) Most radiant Pyramus, you are as white as a lily, and the color of a red rose on a splendid rosebush, a very lively young man and also a lovely Jew. You are as reliable as a horse that never gets tired. I'll meet you, Pyramus, at Ninny's grave.

That's "Ninus's grave," man. And don't say all of that yet. You're supposed to say some of it as a reply to Pyramus. You just said all your lines at once, cues and all.—Pyramus, enter. You missed your cue. It's "never get tired."

Oh! (as THISBE) As reliable as a horse that never gets tired.

BOTTOM enters with a donkey's head instead of a human head.

(as PYRAMUS) If I were handsome, my lovely Thisbe, I would still want only you.

Help! It's a monster! We're being haunted. Run, everyone, run!

AUDITION SIDE #4: OBERON AND PUCK

SHAKESPEARIAN

OBERON

Here comes my messenger. How now, mad spirit!
What night-rule now about this haunted grove?

PUCK

My mistress with a monster is in love.
Near to her close and consecrated bower,
While she was in her dull and sleeping hour,
A crew of patches, rude mechanicals,
That work for bread upon Athenian stalls,
Were met together to rehearse a play
Intended for great Theseus' nuptial-day.
The shallowest thick-skin of that barren sort,
Who Pyramus presented, in their sport
Forsook his scene and enter'd in a brake
When I did him at this advantage take,
An ass's nole I fixed on his head:
And left sweet Pyramus translated there:
When in that moment, so it came to pass,
Titania waked and straightway loved an ass.

OBERON

This falls out better than I could devise.
But hast thou yet latch'd the Athenian's eyes
With the love-juice, as I did bid thee do?

PUCK

I took him sleeping,—
And the Athenian woman by his side:
That, when he waked, of love she must be eyed.

OBERON

What hast thou done? thou hast mistaken quite
And laid the love-juice on some true-love's sight:
Of thy misprision must perforce ensue
Some true love turn'd and not a false turn'd true.

PUCK

Then fate o'er-rules, that, one man holding troth,
A million fail, confounding oath on oath.

OBERON

About the wood go swifter than the wind,
And Helena of Athens look thou find:
All fancy-sick she is and pale of cheer,
With sighs of love, that costs the fresh blood dear:
By some illusion see thou bring her here:
I'll charm his eyes against she do appear.

PUCK

I go, I go; look how I go,
Swifter than arrow from the Tartar's bow.

Exit

MODERN

Ah, here comes my messenger.—What's going on, you crazy spirit? What havoc have you wreaked in this part of the forest?

My mistress Titania is in love with a monster. While she was sleeping in her bed of flowers, a group of bumbling idiots, rough workmen from Athens, got together nearby to rehearse some play they plan to perform on Theseus's wedding day. The stupidest one, who played Pyramus in their play, finished his scene and went to sit in the bushes to wait for his next cue. I took that opportunity to stick a donkey's head on him. I left sweet Pyramus there, transformed into someone with a donkey's head. At that exact moment, Titania woke up and immediately fell in love with him, an ass.

This is going even better than I planned. But have you put the love juice from the flower on the eyes of that Athenian, as I asked you to do?

Yes, I found him when he was asleep—and the Athenian woman was sleeping near him. When he woke up, he must have seen her.

What have you done? You've made a mistake and put the love-juice on someone else, someone who was truly in love. Because of your mistake someone's true love must have turned bad, instead of this man's false love being turned into a true love.

In that case, it must be fate. That's the way of the world. For every man who's faithful to his true love, a million end up running after a different lover.

Go around the forest, moving faster than the wind, and make sure you find Helena of Athens.—She's lovesick, and her face is pale from all the sighing she's been doing, because sighing is bad for the blood. Bring her here with some trick or illusion, and I'll put the charm on his eyes for when she comes.

I go, I go, look at me go—faster than an arrow from a Tartar's bow.

AUDITION SIDE #4: OBERON AND PUCK

SHAKESPEARIAN

OBERON

Flower of this purple dye,
Hit with Cupid's archery,
Sink in apple of his eye.
When his love he doth espy,
Let her shine as gloriously
As the Venus of the sky.
When thou wakest, if she be by,
Beg of her for remedy.

Re-enter PUCK

PUCK

Captain of our fairy band,
Helena is here at hand;
And the youth, mistook by me,
Pleading for a lover's fee.
Shall we their fond pageant see?
Lord, what fools these mortals be!

MODERN

You purple flower, hit by Cupid's arrow, sink into the pupils of this man's eyes. When he sees the girl he should love, make her seem as bright to him as the evening star. Young man, when you wake up, if she's nearby, beg her to cure your lovesickness.

Helena is nearby, boss. The young man who I mistook for this one is there too, begging her to love him. Should we watch this ridiculous scene? Lord, what fools these mortals are!

AUDITION SIDE #5: LYSANDER, DEMETRIUS, HERMIA, AND HELENA

SHAKESPEARIAN

LYSANDER

Stay, gentle Helena; hear my excuse:
My love, my life, my soul, fair Helena!
Helen, I love thee; by my life, I do.

DEMETRIUS

I say I love thee more than he can do.

LYSANDER

If thou say so, withdraw, and prove it too.

DEMETRIUS

Quick, come!

HERMIA

Lysander, whereto tends all this?

LYSANDER

Hang off, thou cat, thou burr! vile thing, let loose,
Or I will shake thee from me like a serpent!

HERMIA

Why are you grown so rude? what change is this?
Sweet love,--

LYSANDER

Thy love? Out, tawny Tartar, out!
Out, loathed medicine! hated potion, hence!

HERMIA

Do you not jest?

HELENA

Yes, sooth; and so do you.

LYSANDER

Demetrius, I will keep my word with thee.

DEMETRIUS

I would I had your bond, for I perceive
A weak bond holds you: I'll not trust your word.

LYSANDER

What, should I hurt her, strike her, kill her dead?
Although I hate her, I'll not harm her so.

HERMIA

What? Can you do me greater harm than hate?
Hate me?

LYSANDER

Ay, by my life;
And never did desire to see thee more.
Therefore be out of hope, of question, of doubt;
Be certain, nothing truer; 'tis no jest
That I do hate thee and love Helena.

Stay, lovely Helena. Listen to my excuse. My love, my life, my soul, beautiful Helena!

I say that I love you more than he does.

If that's what you say, go fight a duel with me and prove it.

You're on. Let's do it.

Lysander, where are you going with all this?

(to HERMIA) Stop hanging on me, you cat, you thorn. Let go of me, or I'll shake you off like a snake.

Why have you gotten so rude? What's happened to you, my darling?

Your darling? Get out, you wretched girl! Get out, you horrible poison. Get out!

Are you joking?

Of course he is, and so are you.

Demetrius, I'm ready to fight you as promised.

I wish we had a signed legal contract. I can see you don't keep your promises very well. I don't trust you.

What? Do you want me to hit Hermia, hurt her, kill her? Sure, I hate her, but I wouldn't hurt her.

Can you hurt me any more than by saying you hate me? Hate me?

I certainly did, and I never wanted to see you again. So stop hoping and wondering what I mean. I've spelled it out for you clearly. It's no joke. I hate you and love Helena.

AUDITION SIDE #5: LYSANDER, DEMETRIUS, HERMIA, AND HELENA

SHAKESPEARIAN

HERMIA

O me! you juggler! you canker-blossom!
You thief of love! what, have you come by night
And stolen my love's heart from him?

HELENA

Fine, i'faith!
Have you no modesty, no maiden shame,
No touch of bashfulness? What, will you tear
Impatient answers from my gentle tongue?
Fie, fie! you counterfeit, you puppet, you!

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.

HELENA

I pray you, though you mock me, gentlemen,
Let her not hurt me. Let her not strike me.
You perhaps may think,
Because she is something lower than myself,
That I can match her.

HERMIA

Lower! hark, again.

HELENA

Good Hermia, do not be so bitter with me.
I evermore did love you, Hermia,
Did ever keep your counsels, never wrong'd you.

LYSANDER

Be not afraid; she shall not harm thee, Helena.

DEMETRIUS

No, sir, she shall not, though you take her part.

Oh, no! (to HELENA) You trickster, you snake! You thief! What, did you sneak in at night and steal my love's heart from him?

Oh, that's very nice! You ought to be ashamed of yourself! You're going to make me mad enough to answer you? Damn you, you faker, you puppet!

"Puppet"? Why "puppet"?—Oh, I see where this is going. She's talking about our difference in height. She's paraded in front of him to show off how tall she is. She won him over with her height.—Does he have such a high opinion of you because I'm so short? Is that it? So how short am I, you painted barber pole? Tell me. How short am I? I'm not too short to gouge your eyes out with my fingernails.

(to LYSANDER and DEMETRIUS) Please don't let her hurt me, gentlemen, however much you want to tease me. I never was much good with insults. I'm not mean and catty like her. I'm a nice shy girl. Please don't let her hit me. Maybe you think that because she's shorter than me I can take her.

"Shorter!" See, she's doing it again!

Good Hermia, please don't act so bitter toward me. I always loved you, Hermia, and gave you advice. I never did anything to hurt you

Don't be afraid. She can't hurt you, Helena.

(to LYSANDER) That's right, Hermia won't hurt Helena even if you try to help her.