

The Stanner Players' Fall Play 2021  
***A Midsummer Night's Dream***  
by William Shakespeare  
**AUDITION PACKET**

*All students and parents: please read and review ALL the following information **BEFORE** auditioning for the show.*

*Any questions/concerns, please email  
Ms. Winters at [swinters@molloyhs.org](mailto:swinters@molloyhs.org)*

**Audition Questions/Answers Meeting – NOT MANDATORY**

Monday September 13<sup>th</sup>, 2:30-3:00 PM in Room 208

**Audition Dates (Pick one 10-minute time slot)**

Tuesday September 14<sup>h</sup>, 2:30-5 PM in the Theater

Wednesday September 15<sup>th</sup>, 2:30-5 PM in the Theater

Thursday September 16<sup>th</sup>, 2:30-5 PM in the Theater

**Callbacks (If Needed)**

Friday September 17<sup>th</sup> 2:30-3:30 PM in Room 208

**DISCLAIMER**

The nature of COVID-19 is constantly fluctuating. While we are trying to plan ahead the best we can, we know that right now everything is subject to change at a moment's notice. Because we can only cast a limited number of students, your complete and total commitment will be mandatory.

We will be following all Archbishop Molloy High School COVID-19 protocols throughout the rehearsal process and throughout dress rehearsals and performances. This means that masks will be mandatory during rehearsals and performances.

Our goal is to have an in-person audience in addition to a live-stream performance option. In the event that it is not feasible to host an in-person audience, we will have our actors perform live from the theater and live-stream to an at-home audience.

# Audition Information

Sign up on the theater door for your audition time.

\*If you sign up for a spot, you are responsible for showing up on time- being early is even better! If you are late, you may not be able to audition.\*

## How Your Audition Will Work

Your audition will take approximately 10 minutes. You should wait in the lobby outside the theater until you are called into the theater by one of the student stage managers. All you need to bring in with you is your Audition Sheet (last page of this packet) and the audition scenes (also in this packet.) You will hand in your audition sheet and permission slip and have a brief conversation with the director (Ms. Winters).

The student stage managers will also be present during your audition. You will be asked to read one monologue of your choice and up to two additional scenes chosen by the director– you should be prepared to read in character. You do not have to memorize these scenes, but you should be familiar with them and show you have put some thought into rehearsing them. The director or stage managers may have questions for you at the end of your audition, such as about scheduling conflicts, otherwise your audition will be completed. If you have any questions for us, please make sure you ask them before you leave your audition!

## Audition Scenes

Please prepare for your audition ahead of time. Attached are scenes you will be asked to read during your audition. **You will be asked to read one monologue of your choice and up to two additional scenes chosen by the director.** Please prepare to read for all scenes and all characters (male and female). Sometimes I may ask a male to read a female part and vice versa; don't overthink any scene or character the director asks you to read for. Just because you are asked to read a certain scene/character doesn't necessarily mean you will be considered for that part – we just want to see a range of what you are able to do.

Please be prepared and give your best effort!

## Audition Sheet

When you come to your audition, **you will be asked to bring your completed audition sheet and completed permission slip.** Aside from your contact information and acting preferences, you will be asked to list any conflicts you have with the rehearsal schedule. Attached is a calendar of all rehearsal dates, including mandatory Saturday rehearsals, set build days, dress rehearsals, and performances.

Some dates/times are subject to change, but overall, the dates are set.

## SCHEDULING CONFLICTS

If you currently know of any conflicts you may already have, we ask that you please list them on your audition sheet. If there are major conflicts, it will affect your overall casting. If you cannot make any mandatory rehearsals (including in person tech rehearsals) or in person performance dates, we will unfortunately not be able to cast you in the show. If you are cast in the show but are excessively late to rehearsals or cannot make rehearsals that you did not list as conflicts, you will be asked to leave the show.

**\*Please look at your schedule and be COMPLETELY honest about your commitment.** \* Because we can only cast a limited number of students, your complete and total commitment is mandatory.

**Any additional questions you have about the audition process, please plan to attend the Audition Questions/Answers Meeting on Monday September 13<sup>th</sup> or email [swinters@molloyhs.org](mailto:swinters@molloyhs.org)**

# ***“A Midsummer Night’s Dream”***

**by William Shakespeare**

**\*\*To be prepared for an audition, you should do some research on the show itself and on the various characters\*\***

## **Summary**

Original Setting: Athens and its Surrounding Forest during the Ancient Greek Era

This classic Shakespearean play has several overlapping stories that center around the upcoming wedding of Duke Theseus to Hippolyta which will be held in several days. Hermia is in love with Lysander, but her father wants her to marry Demetrius. Helena, Hermia’s best friend, is in love with Demetrius, but he doesn’t love her. Nick Bottom and his amateur actor friends are rehearsing a play to be performed at the Duke’s wedding ceremony. The king and queen of the fairies are arguing over a little boy, and as a result the king decides to use a magical flower to get revenge on his queen. All the characters end up crossing paths in the forest and through mistaken identities and misused magic, some people end up loving the wrong person and others end up being transformed completely.

There are MANY adaptations of *A Midsummer Night’s Dream* you can find on YouTube, etc.

The most well-known movie version was made in 1999 starring Kevin Kline, Christian Bale, Michelle Pfeiffer, and Stanley Tucci (among others) which changes the time-period of the play to the early 1900s in Italy.

## **Character List (7 Male, 4 Female, 10 Unisex)**

Theseus, Duke of Athens (M)	Nick Bottom (M)
Hippolyta, Queen of the Amazons (F)	Peter Quince
Philostrate – Master of Revels to Theseus	Francis Flute (M)
Egeus – Hermia’s Father (M)	Tom Snout
	Snug
Hermia (F)	Robin Starveling
Lysander (M)	
Helena (F)	Oberon, King of the Fairies (M)
Demetrius (M)	Titania, Queen of the Fairies (F)
	Puck, a fairy loyal to Oberon
	Peaseblossom, a fairy
	Cobweb, a fairy
	Moth, a fairy
	Mustardseed, a fairy

\*Note – we will be using the original play as our source material. However, some dialogue may be edited/cut. Additionally, while we are using the original text, we will be updating the time-period/setting and taking some creative liberties so it will not be a “carbon copy” of what audiences would have seen when the show was originally performed in the Elizabethan Era.

[September 2021]

SUNDAY	MONDAY	TUESDAY	WEDNESDAY	THURSDAY	FRIDAY	SATURDAY
			1	2	3	4
5	6	7	8	9	10	11
12	13 Auditions Q&A Meeting 2:30-3:00 PM, Room 208	14 Auditions 2:30-5 PM Theater	15 Auditions 2:30-5 PM Theater	16 Auditions 2:30-5 PM Theater	17 Callbacks 2:30-3:30 PM Room 208 *IF NEEDED*	18
19	20 Full Cast Read Thru 2:30-5:30 PM Room 208	21 Rehearsal 2:30-4:30 Theater	22	23 Rehearsal 2:30-4:30 Theater	24	25 Rehearsal 1-4 PM
26	27	28 Rehearsal 2:30-4:30 Theater	29	30 Rehearsal 2:30-4:30 Theater	1	2

[October 2021]

SUNDAY	MONDAY	TUESDAY	WEDNESDAY	THURSDAY	FRIDAY	SATURDAY
26	27	28 Rehearsal 2:30-4:30 Theater	29	30 Rehearsal 2:30-4:30 Theater	1	2
3	4	5 Rehearsal 2:30-4:30 PM Theater	6 Rehearsal 2:30-4:30 PM Theater	7	8	9 Rehearsal 1-4 PM Theater
10	11 <b>NO SCHOOL</b>	12 Rehearsal 2:30-4:30 PM Theater	13 <b>PSAT</b>	14 Rehearsal 2:30-4:30 PM Theater	15	16
17 <b>OPEN HOUSE</b>	18 <b>NO SCHOOL</b>	19	20 Rehearsal 2:30-4:30 PM Theater	21 Rehearsal 2:30-4:30 PM Theater	22	23 Rehearsal 1-4 PM Theater
24	25 Rehearsal 2:30-4:30 PM Theater	26	27 Rehearsal 2:30-4:30 PM Theater	28 Rehearsal 2:30-4:30 PM Theater	29 <b>WALK-A-THON</b>	30

[November 2021]

SUNDAY	MONDAY	TUESDAY	WEDNESDAY	THURSDAY	FRIDAY	SATURDAY
31	1 <b>NO SCHOOL</b>	2 Rehearsal 2:30-4:30 PM Theater	3 Rehearsal 2:30-4:30 PM Theater	4 Rehearsal 2:30-4:30 PM Theater	5	6
7	8	9 Rehearsal 2:30-5 PM Theater	10	11 Rehearsal 2:30-5 PM Full Cast Line Through	12	13 Dress Rehearsal 12-8 PM Theater
14	15 Dress Rehearsal 2:30-8 PM	16 Dress Rehearsal 2:30-7 PM	17 Dress Rehearsal 9:40-12:40 OR 2:30-6:30* TBD	18 Performance Call Time: 1:25 PM Show Time: 2:30 PM	19 Performance Call Time: 5 PM Show Time: 7 PM	20 Performance Call Time: 5 PM Show Time: 7 PM
21 Performance Call Time: 12 PM Show Time: 2 PM *MANDATORY SET STRIKE/CAST PARTY AFTER*						

***Please make sure to list any conflicts on your audition sheet from the rehearsal dates above.***

## Audition Scenes

**\*\*\* To properly prepare for your audition, please read ALL scenes ahead of time and be prepared to read any character in any scene listed here. You do not have to memorize these scenes, but you should try to read in character and with enthusiasm. Each character is different. You should not just be “reading.” \*\*\***

### Monologue 1 – Helena

Helena is in love with Demetrius, but Demetrius is in love with Helena’s best friend Hermia. In this speech, Helena compares herself to Hermia and plans how to win Demetrius’ love.

#### **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.

## **Monologue 2 – Puck**

Puck introduces themselves to another fairy describing all the mischievous things he has done to make Oberon, King of the Fairies, laugh.

### **PUCK**

Thou 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.

### **Monologue 3 – Titania**

Titania, Queen of the Fairies, confronts Oberon, King of the Fairies, about their broken relationship and how it has taken a toll on nature around them.

#### **TITANIA**

Why art thou here,  
Come from the farthest Steppe of India?  
But that, forsooth, the bouncing Amazon,  
Your buskin'd mistress and your warrior love,  
To Theseus must be wedded, and you come  
To give their bed joy and prosperity.

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,  
Or in the beached margent of the sea,  
To dance our ringlets to the whistling wind,  
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:  
Therefore the moon, the governess of floods,  
Pale in her anger, washes all the air,  
That rheumatic diseases do abound:  
And thorough this distemperature we see  
The seasons alter:  
And this same progeny of evils comes  
From our debate, from our dissension;  
We are their parents and original.



## **Monologue 4 – Nick Bottom**

As a result of a fairy curse, Bottom is given the head of a donkey and falls in love with Titania, Queen of the Fairies. When he awakens, the curse wears off and he is unsure if it was real or a dream.

### **BOTTOM**

[Awaking] When my cue comes, call me, and I will answer: my next is, 'Most fair Pyramus.' Heigh-ho! Peter Quince! Flute, the bellows-mender! Snout, the tinker! Starveling! God's my life, stolen hence, and left me asleep! I have had a most rare vision. I have had a dream, past the wit of man to say what dream it was: man is but an ass, if he go about to expound this dream. Methought I was--there is no man can tell what. Methought I was,--and methought I had,--but man is but a patched fool, if he will offer to say what methought I had. The eye of man hath not heard, the ear of man hath not seen, man's hand is not able to taste, his tongue to conceive, nor his heart to report, what my dream was. I will get Peter Quince to write a ballad of this dream: it shall be called Bottom's Dream, because it hath no bottom; and I will sing it in the latter end of a play, before the duke: peradventure, to make it the more gracious, I shall sing it at her death.

## **Monologue 5 – Oberon**

Oberon, King of the Fairies, plots to seek revenge on his wife Titania for taking something he believes is rightfully his.

### **OBERON**

Well, go thy way: thou shalt not from this grove  
Till I torment thee for this injury.  
My gentle Puck, come hither. Thou rememberest  
Since once I sat upon a promontory,  
That very time I saw, but thou couldst not,  
Flying between the cold moon and the earth,  
Cupid all arm'd: a certain aim he took  
At a fair vestal throned by the west,  
And loosed his love-shaft smartly from his bow,  
Yet mark'd I 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.  
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.  
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.

## **Scene 1 –**

**(Peter Quince, Nick Bottom, Francis Flute)**

A group of amateur actors are putting together a play in honor of the Duke's wedding. Quince is the director, Bottom a very over-confident actor, and Flute a very under-confident actor.

**QUINCE**

Here is the scroll of every man's name, which is thought fit, through all Athens, to play in our interlude before the duke and the duchess, on his wedding-day at night.

Marry, our play is, The most lamentable comedy, and most cruel death of Pyramus and Thisby.

Answer as I call you. Nick Bottom, the weaver.

**BOTTOM**

Ready. Name what part I am for, and proceed.

**QUINCE**

You, Nick Bottom, are set down for Pyramus.

**BOTTOM**

What is Pyramus? a lover, or a tyrant?

**QUINCE**

A lover, that kills himself most gallant for love.

**BOTTOM**

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.

*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.

**QUINCE**

Francis Flute, the bellows-mender.

**FLUTE**

Here, Peter Quince.

**QUINCE**

Flute, you must take Thisby on you.

**FLUTE**

What is Thisby? a wandering knight?

**QUINCE**

It is the lady that Pyramus must love.

**FLUTE**

Nay, faith, let me not play a woman; I have a beard coming.

**QUINCE**

That's all one: you shall play it in a mask, and you may speak as small as you will.

**BOTTOM**

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!'

**QUINCE**

No, no; you must play Pyramus: and, Flute, you Thisby.

**BOTTOM**

Well, proceed.

## **Scene 2 –**

**(Peter Quince, Nick Bottom, Snug)**

The actors discuss some issues they've discovered while rehearsing their play and Bottom attempts to fix them to make for a memorable performance.

**QUINCE**

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

**BOTTOM**

Peter Quince,--

**QUINCE**

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?

**SNOUT**

By'r lakin, a parlous fear.

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

**BOTTOM**

Not a whit: I have a device to make all well. Write me a prologue; and let the prologue seem to say, we will do no harm with our swords, and that Pyramus is not killed indeed; and, for the more better assurance, tell them that I, Pyramus, am not Pyramus, but Bottom the weaver: this will put them out of fear.

**QUINCE**

Well, we will have such a prologue;

**SNOUT**

Will not the ladies be afeard of the lion?

I fear it, I promise you.

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--I would wish  
You,'--or 'I would request you,'--or 'I would  
entreat you,--not to fear, not to tremble: my life  
for yours. 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. But there is two hard things;  
that is, to bring the moonlight into a chamber; for,  
you know, Pyramus and Thisby meet by moonlight.

**SNOUT**

Doth the moon shine that night we play our play?

**BOTTOM**

A calendar, a calendar! look in the almanac; find  
out moonshine, find out moonshine.

**QUINCE**

Yes, it doth shine that night.

**BOTTOM**

Why, then may you leave a casement of the great  
chamber window, where we play, open, and the moon  
may shine in at the casement.

**QUINCE**

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.

**SNOUT**

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.

**QUINCE**

If that may be, then all is well. Come, sit down,  
every mother's son, and rehearse your parts.

### **Scene 3 –**

**(Lysander, Helena, Demetrius, Hermia)**

Lysander and Demetrius have been put under a love spell and are both in love with Helena, who thinks they are both mocking her. Hermia arrives later, confused by Lysander no longer loves her.

**LYSANDER**

Why should you think that I should woo in scorn?  
Scorn and derision never come in tears:  
Look, when I vow, I weep; and vows so born,  
In their nativity all truth appears.

**HELENA**

You do advance your cunning more and more.  
These vows are Hermia's: will you give her o'er?

**LYSANDER**

I had no judgment when to her I swore.

**HELENA**

Nor none, in my mind, now you give her o'er.

**LYSANDER**

Demetrius loves her, and he loves not you.

**DEMETRIUS**

O Helena, goddess, nymph, perfect, divine!  
To what, my love, shall I compare thine eyne?  
Crystal is muddy: O, let me kiss  
This princess of pure white, this seal of bliss!

**HELENA**

O spite! O hell! I see you all are bent  
To set against me for your merriment:  
If you were men, as men you are in show,  
You would not use a gentle lady so;  
You both are rivals, and love Hermia;  
And now both rivals, to mock Helena: you extort  
A poor soul's patience, all to make you sport.

**LYSANDER**

You are unkind, Demetrius; be not so;  
For you love Hermia; this you know I know:

**HELENA**

Never did mockers waste more idle breath.

**DEMETRIUS**

Lysander, keep thy Hermia; I will none:  
If e'er I loved her, all that love is gone.  
My heart to her but as guest-wise sojourn'd,  
And now to Helen is it home return'd,  
There to remain.

**LYSANDER**

Helen, it is not so.

**DEMETRIUS**

Disparage not the faith thou dost not know,  
Lest, to thy peril, thou aby it dear.  
Look, where thy love comes; yonder is thy dear.

**HERMIA**

Thou art not by mine eye, Lysander, found;  
Mine ear, I thank it, brought me to thy sound  
But why unkindly didst thou leave me so?

**LYSANDER**

Why should he stay, whom love doth press to go?

**HERMIA**

What love could press Lysander from my side?

**LYSANDER**

Lysander's love, that would not let him bide,  
Why seek'st thou me? could not this make thee know,  
The hate I bear thee made me leave thee so?

**HERMIA**

You speak not as you think: it cannot be.

**HELENA**

Lo, she is one of this confederacy!  
Now I perceive they have conjoin'd all three  
To fashion this false sport, in spite of me.



## **Scene 4 –**

### **(Helena, Hermia)**

Helena and Hermia argue over how Hermia believes Helena has tricked both men into falling in love with Helena.

#### **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: I was never curst;  
I have no gift at all in shrewishness;  
I am a right maid for my cowardice:  
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;

Save that, in love unto Demetrius,  
I told him of your stealth unto this wood.  
He follow'd you; for love I follow'd him;  
But he hath chid me hence and threaten'd me  
To strike me, spurn me, nay, to kill me too:  
And now, so you will let me quiet go,  
To Athens will I bear my folly back  
And follow you no further: let me go:  
You see how simple and how fond I am.

**HERMIA**

Why, get you gone: who is't that hinders you?

**HELENA**

A foolish heart, that I leave here behind.

**HERMIA**

What, with Lysander?

**HELENA**

With Demetrius.

O, when she's angry, she is keen and shrewd!  
She was a vixen when she went to school;  
And though she be but little, she is fierce.

**HERMIA**

'Little' again! nothing but 'low' and 'little'!  
Why will you suffer her to flout me thus?  
Let me come to her!

## **Scene 5 –**

### **(Theseus, Philostrate)**

Philostrate presents a list of possible plays for Theseus to see, then tries to talk him out of seeing Bottom's play because he watched them rehearse and thinks they're terrible.

#### **THESEUS**

Say, what abridgement have you for this evening?  
What masque? what music? How shall we beguile  
The lazy time, if not with some delight?

#### **PHILOSTRATE**

There is a brief how many sports are ripe:  
Make choice of which your highness will see first. (*Giving a paper*)

#### **THESEUS**

“The battle with the Centaurs, to be sung  
By an Athenian eunuch to the harp.”  
We'll none of that.  
“The thrice three Muses mourning for the death  
Of Learning, late deceased in beggary.”  
That is some satire, keen and critical,  
Not sorting with a nuptial ceremony.  
“A tedious brief scene of young Pyramus  
And his love Thisbe; very tragical mirth.”  
Merry and tragical! tedious and brief!  
That is, hot ice and wondrous strange snow.  
How shall we find the concord of this discord?

#### **PHILOSTRATE**

A play there is, my lord, some ten words long,  
Which is as brief as I have known a play;  
But by ten words, my lord, it is too long,  
Which makes it tedious; for in all the play  
There is not one word apt, one player fitted:  
And tragical, my noble lord, it is;  
For Pyramus therein doth kill himself.  
Which, when I saw rehearsed, I must confess,  
Made mine eyes water; but more merry tears  
The passion of loud laughter never shed.

#### **THESEUS**

What are they that do play it?

**PHILOSTRATE**

Hard-handed men that work in Athens here,  
Which never labour'd in their minds till now,  
And now have toil'd their unbreathed memories  
With this same play, against your nuptial.

**THESEUS**

And we will hear it.

**PHILOSTRATE**

No, my noble lord;  
It is not for you: I have heard it over,  
And it is nothing, nothing in the world;  
Unless you can find sport in their intents,  
Extremely stretch'd and conn'd with cruel pain,  
To do you service.

**THESEUS**

I will hear that play;  
For never anything can be amiss,  
When simpleness and duty tender it.  
Go, bring them in: and take your places, ladies.

# ***A Midsummer Night's Dream***

## AUDITION SHEET

Name:

Homeroom:

(Ex- 2A, not room #)

ID #:

Email Address (That you Check Daily):

Cell Phone #:

Please list **all** scheduling conflicts you have. (See audition packet for schedule)

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Would you prefer to be considered for any specific role(s)? If so, please list below.

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If not offered the role(s) for which you'd like to be considered, would you accept another role? (Yes or No) Please specify which role(s) you would and would NOT accept.

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Would you accept a small, non-speaking role? (Yes/No)

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Would you available for a call-back on Friday September 17<sup>TH</sup> from 2:30-3:30?  
(Yes/No)

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Please list any previous acting experience or anything else you feel would be helpful to know about you that relates to your audition below.



**Archbishop Molloy High School**  
**The Stanner Players**  
**Fall Play 2021**  
**A Midsummer Night's Dream**  
**Audition Permission Slip**

I/We the parent(s)/guardian(s) of \_\_\_\_\_

(ID # \_\_\_\_\_) request that Archbishop Molloy High School allow my/our Stanner to participate in **Auditions for the Fall Play: A Midsummer Night's Dream**. I/We have read the audition packet detailing the rehearsal schedule and audition process and understand what is expected of our Stanner.

I/We understand that if cast in the Fall Play, my/our Stanner will be expected to attend all in person rehearsals for which they are scheduled, as well as in person dress rehearsals in November and in person performances November 18-21, 2021. I/We understand that due to the changing nature of COVID-19, the rehearsal/performance schedule may be subject to change and that in person rehearsals/performances may have to be conducted virtually depending on current NY State and local regulations.

I/We hereby release and save harmless the school Archbishop Molloy High School and any and all of its employees from any and all liability for any and all harm arising to my/our Stanner as a result of this activity.

\_\_\_\_\_  
Parent/Guardian Signature

\_\_\_\_\_  
Date

\_\_\_\_\_  
Parent/Guardian Name

\_\_\_\_\_  
Email Address

\_\_\_\_\_  
Telephone/Cell Number