

AUDITION SIDES FOR FEMALE Supporting actresses

FAIRIES [LODESTAR, DEWDROP, SWEETBRIAR, WOODBINE, WILLOWHERB,
SPEEDWELL, BROOKLIME, COBWEB, PEASEBLOSSOM, MOTH, MUSTARDSEED]

EGEUS

PHILOSTRATE

MECHANICALS [QUINCE, STARVELING, SNOUT, FLUTE, & SNUG]

Memorize as much of one monologue (or more) as you can, and one (or more) dialogues.

Sometimes the monologue and dialogue is combined into one Audition Side, as noted.

Audition Side #10-FA—FEMALE FAIRY Monologue [All FAIRIES] [ages 9-19]

Over hill, over dale, Thorough bush, and thorough brier, *(thorough: pronounced 'through')*

Over park, over pale, Thorough flood, and thorough fire, *(pale: fence)*

We do wander everywhere,

Swifter than the moon's sphere; *(faster than the moon revolves around the earth)*

And we serve the fairy queen,

To dew her orbs upon the green. *(to dew: to water the fairy circles)*

#10-Audition Side #10-FB—FEMALE FAIRY DIALOGUE [All FAIRIES] [ages 9-19]

Background: The FAIRIES are have just noticed the MECHANICALS approaching their home]

[All female fairy auditioners: *Read lines from 1-2 different fairies, as though they're the same fairy.*]

LODESTAR

Hark! What sound do I hear? *(Hark: Listen)*

DEWDROP

Is it a rustling of the wind?

FAIRY 2

Nay! Men approach! *(Nay: No)*

FAIRY 1

Men? Of the human kind?

LODESTAR

Fairies, away! *(Fairies, away!: Fairies, run away!)*

FAIRY 1

But they cannot see us!

Audition Side #11—PHILOSTRATE Monologue and dialogue [ages 9-19]

Background: PHILOSTRATE is discouraging Theseus from watching a poorly constructed play

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.

(cont'd on next column)

*(The play was supposed to be sad,
but it was so bad, that it was funny)*

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 taxed their limited selves

With this play, prepared for your wedding day.

Audition Side #12—EGEUS' Monologue and Dialogue [ages 12-19]

Background: EGEUS appeals to Theseus to force her daughter, Hermia, to marry Demetrius

EGEUS

Happy be Theseus, our renowned duke!

THESEUS

Thanks, good Egeus: what's the news with thee?

EGEUS

(Some, or all lines in italics may be deleted for auditions—your choice!)

Full of vexation come I, with complaint.

Against my child, my daughter Hermia.

Stand forth, Demetrius. My noble lord,

(Stand forth: step forward)

This man hath my consent to marry her.

Stand forth, Lysander: and, my gracious duke,

This man hath bewitch'd the bosom of my child;

Thou, thou, Lysander, thou hast given her rhymes,

And interchanged love-tokens with my child:

[lines are skipped that describe how Lysander sung to Hermia at her window, etc.]

As she will not consent to marry with Demetrius,

I beg the ancient privilege of Athens.

As she is mine, I may dispose of her:

Which shall be either to this gentleman

Or to her death, according to our law.

Audition Side #13—SNOUT'S Monologue (See Side 18 for SNOUT dialogue)[ages 12-19]

Background: SNOUT plays the awkward part of a Wall in a play. She wears a cloth that is painted like a wall.

[(Enter SNOUT (dressed as a Wall))]

In this same interlude it doth befall

That I, one Snout by name, present a wall;

And such a wall, as I would have you think,

That had in it a crannied hole or chink,

[creates a hole with his fingers

Through which the lovers, Pyramus and Thisbe,

to represent a hole in the wall]

Did whisper often very secretly.

Audition Side #14—SNUG’S Monologue (See Side 18 for SNUG dialogue)[ages 12-19]

Background: SNUG plays the part of a LION in a play. The play is ridiculous, and he is not frightening at all, yet he is worried that he will frighten the ladies, so he assures the audience that he is harmless

[Enter SNUG (dressed with a Lion’s mane)]

You, ladies, you, whose gentle hearts do fear
The smallest monstrous mouse that creeps on floor,
May now perchance both quake and tremble here,
When lion rough in wildest rage doth roar.
Then know that I, one Snug the joiner, am
A lion-fell, nor else no lion’s dam;
For, if I should as lion come in strife
Into this place, ‘twere pity on my life.

*(I am not a fierce lion nor a lioness)
(If I were to come as a fierce lion,
I might be killed for frightening you)*

Audition Side #15—FLUTE’S Monologue (See side 18 for FLUTE dialogue)[ages 12-19]

[FLUTE plays the part of the Lady Thisbe, in a play similar to Romeo and Juliet. If cast as a female, FLUTE will be a tough young lady who doesn’t like to wear frilly clothes.]

[FLUTE is awkward at first, but later becomes a sincere actor]

FLUTE (as Thisbe)

Asleep, my love? What, dead, my dove?
O Pyramus, arise!
Speak, speak. Quite dumb?
Dead, dead? A tomb
Must cover thy sweet eyes.
These My lips, This cherry nose,
These yellow cowslip cheeks,
Are gone, are gone:
Lovers, make moan:
His eyes were green as leeks.
O Sisters Three,
Come, come to me,
With hands as pale as milk;
Lay them in gore, Since you have shore
With shears his thread of silk.

*(clearly, not what a pretty lady would
look like—the lines are jumbled)*

(Sisters Three: The Fates: goddesses who control lives)

Tongue, not a word:
Come, trusty sword;
Come, blade, my breast imbrue:

[Stabs herself and pretends to die]

And, farewell, friends;
Thus Thisbe ends: Adieu, adieu, adieu.

Audition Side #16—STARVELING’S “Moonshine” Monologue

(See Side 18 for STARVELING dialogue)[ages 12-19]

Background: In this scene, Starveling is playing a role in a play-within-the play. Starveling holds a thornbush, a dog, and a lantern that is supposed to represent the moon, but the audience has great fun joking about this lantern “moon.”

Lines in italics are cues to aid Starveling’s audition. These lines might be performed during Callbacks.

THESEUS

Ah! Let us listen to the moon.

STARVELING (as Moonshine)

This lantern doth the horned moon present;--

DEMETRIUS

He should have worn the horns on his head.

HERMIA

I see no horns, Is she a crescent moon or a full moon?

LYSANDER

She is a full moon, and her horns are invisible within the circumference.

STARVELING (as Moonshine)

This lantern doth the horned moon present;

Myself the man in the moon do seem to be.

THESEUS

This is the greatest error of all the rest: She should be put into the lantern.

How else is she the man in the moon?

LYSANDER

She dares not live in the lantern, for the candle; for, you see, it is too hot.

HIPPOLYTA

I am weary of this moon: would she would change!

THESEUS

Proceed, Moon.

STARVELING (as Moonshine)

All that I have to say, is, to tell you that the
lantern is the moon; I, the man in the moon; this
thorn-bush, my thorn-bush; and this dog, my dog.

Audition Side #17—QUINCE Monologue (see Side 18 for Quince dialogue) [ages 12-19]

Background: Quince presents a Prologue for the play that he has written to entertain wedding guests at Theseus' & Hippolyta's wedding celebration. The play is poorly written and poorly performed. Presenting the Prologue, Quince stumbles at the beginning and, during the play's synopsis at the end, overacts, thinking he is giving a great performance.

QUINCE (*as Prologue*)

If we offend, that is our intention.

Ummm.... we come *not* to offend,

But to offend you with our good *intentions*.

To show our simple skill,

That is the true beginning of our end.

(*Muttering aside*) For we shall surely be put to death after this.

[*A large block of text has been deleted here for the audition side.*]

Gentles, perchance you wonder at this show;

But wonder on, till truth make all things plain.

[*Another large block of text has been deleted here for the audition side.*

Quince has been giving a brief synopsis of the tragic show, and now finishes the synopsis below]

Anon comes Pyramus, sweet youth and tall,

And finds his trusty Thisby's mantle slain: (*He finds her bloody scarf and thinks she's dead*)

Whereat, with blade, with bloody blameful blade,

He bravely broach'd 'is boiling bloody breast; (*Pyramus kills himself*)

And Thisby, tarrying in mulberry shade,

His dagger drew, and died. (*Thisby finds him, takes his dagger & kills herself*)

Audition Side #18—Dialogue for QUINCE, FLUTE, SNUG, SNOUT, & STARVELING

(For monologues for these characters, see previous sides)[ages 12-19]

Background: When BOTTOM arrives, his head has been exchanged for a donkey's head (one of Puck's little magical jokes). The crew is genuinely frightened. At the bottom of this page, ALL speak at once.

FLUTE

Must I speak now?

QUINCE

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

(*Marry: yes*)

FLUTE (*Awkwardly*)—*Note: For auditions, you may just say the last line "I'll meet thee...tomb"*

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': rhymes with 'minus'*)

'Ninus' tomb,' : Why, you must not speak that yet; that you shall answer to Pyramus

later: Why do you speak all your part at once, cues and all?

Pyramus enter: your cue is past; it is, 'never tire.'

FLUTE (*realizing that BOTTOM needs his cue again*)

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

(*Re-enter PUCK, HEMLOCK, NIGHTSHADE, and BOTTOM with a donkey's head*)

BOTTOM

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

SNOUT

O Bottom, thou art changed!

STARVELING

What do I see on thee?

BOTTOM

What do you see?

QUINCE

Bless thee, Bottom! Bless thee! Thou art translated. O monstrous!

SNUG

O strange!

QUINCE

We are haunted. Pray, masters! Fly, masters!

QUINCE

Fly, masters!

STARVELING

Help us all!

SNOUT

Away, men!

SNUG

What's this?

FLUTE

Quick! Flee!