

MAD Drama Presents

*A Midsummer  
Night's Dream*

November 14, 15, 16, 2019

Directed by Mr. Marshall Henderson  
Technical Direction by Mr. Matt Torres  
Stage Management by Susan Weinhardt  
Technical Management by Renee Erickson

## **HOW TO STAGE AUDITION FOR A *MIDSUMMER NIGHT'S DREAM***

There are no “set in stone” rules for auditioning for a director, a set of directors and/or producers for a production. Common sense and courtesy are your best guidelines. That said, here are many of the lessons that I and others have learned over many years that may help you in your quest for the role you’re looking for. If there’s something here that you don’t understand, ask Mr. Henderson! Remember, these are only guidelines, suggestions -- but they are time-tested.

Here is something you should very much be aware of: We are looking for TEAM PLAYERS. You can enlarge and feed your ego in many other venues. Don’t do it on our time.

The best advice is to simply show up to the auditions and have fun! People who don’t audition don’t get cast -- that’s the one thing I *\*can\** guarantee.

### **ACTING (MONOLOGUE) SUGGESTIONS**

#### ***MATERIAL***

Choose material (a monologue) that you are comfortable with. Choose something that will allow you to create a character on stage that comes alive for those few minutes you have on stage. Libraries, including the one at Madison, are packed with plays on the shelves that can provide you with monologues. *Don’t choose a monologue from the play you are auditioning for.* If you find a section of a play’s text that doesn’t seem *\*quite\** long enough (say, 1 to 2 minutes), then consider simply cutting out the interrupting dialogue of the other character(s) and see if it still works and remains logical and playable. Ready for some work? Read the ENTIRE play. Sounds like work? It’s not. Take the time for yourself to read it. Many full-length plays can be read in about an hour and a half at one sitting. Reading good plays is an amazing experience. It’s really the only way to truly understand the character you are playing and how he/she fits into the world of the play.

#### ***INTERNET-FOUND/SELF-WRITTEN/“SYNTHETIC”/CHARACTERLESS MONOLOGUES***

You know what we’re talking about. That stuff that comes up when you Google “monologues for men” or “monologues for women.” You may use a “generic” monologue or one that you have located via the internet or one that you have written yourself. However, it is usually recommended that you locate a monologue from an actual published play. Many, many “internet” monologues end up sounding like “stand up” routines that a comic might use. That may be fine, but it NEVER shows off your ability to create an actual character with emotions, thoughts and dreams. Unless you’re shooting for the character of “stand up comic” or “generic person” avoid generic “internet” monologues.

#### ***RESUME/HEADSHOT***

If you have them, bring them. If not, that’s ok. You can always develop this material as you go. If you don’t know what a “headshot” is, don’t sweat it.

#### ***APPROPRIATENESS***

Avoid, at all costs, monologues that are filled with vulgarity or reckless hate. It’s perfectly fine if a monologue is *\*dramatic\** but not at the expense of you and your character appearing bigoted, violent or sexually inappropriate. Such monologues work in the *\*context\** of the plays in which they appear and are legitimate in that framework, but they are distracting and useless in attempting to audition for a production.

#### ***DRAMATIC TONE***

If you are auditioning for a comedy or a musical, find something upbeat or clever. You don’t have to try to be hysterically funny, but find something light and breezy you can work with. If auditioning for a

drama, feel free to choose something that allows you to explore a range of dramatic emotions.

### *LENGTH*

MAD Drama monologues are 1 to 2 minutes in length.

### *PROPS/CHAIRS*

Avoid any monologue that would require you to use a lot of props. One or two simple things might be ok, such as a handkerchief or something your character is expected to handle or use while speaking. However, avoid props if you can. You won't have the time to set up an entire scene or deal with a lot of props. You will be provided with an optional chair if your character is going to sit during any part of or all of your monologue. You can certainly sit on the floor if your characterization requires it. Be careful of lying down fully, however; it's very hard to project your voice while lying down without some practice and, of course, your face is hard to see. Lying down isn't against any "rule" but be certain that your characterization really, really requires it before you try it.

### *YOUR SCRIPT*

Don't bring it on stage. \*Become\* the character by having your monologue fully memorized days, weeks or months in advance. If you \*must\* bring your script on stage out of fear of forgetting, then do so, but avoid doing so to the best of your ability.

### *CLOTHING*

Don't try to "look" like the character in your monologue or one from the play you are auditioning from. Be yourself. However, some tips are:

- don't wear clothing with writing on it; it's distracting; clothes that don't distract from \*you\* are the best.
- don't wear ripped, torn, or overly sloppy clothing. It just makes you look careless and sloppy.
- wear something comfortable, something you can move in without any issues.
- girls: keep the jewelry to almost zero.
- girls: wear low heels.

### *SLATING*

If you want to look like a real pro, "slate" yourself. It works like this. Just before you start your monologue, say:

"Good morning/afternoon/evening.

My name is...

I will be performing the role of 'Tom' from 'The Glass Menagerie' by Tennessee Williams."

I will assume you will be aware of whether it's morning, afternoon or evening and that you will know your own name. If you don't know the name of your character, the name of the play and the name of the author, then perhaps you haven't done enough (any?) research on the monologue you are about to perform.

## **AFTER THE AUDITIONS AND CALL-BACKS**

### *POST AUDITION*

This is probably the toughest part of the audition, even more so than monologue hunting. This is the time when you feel most helpless - your fate, at least for this one role - is now out of your hands. Before you leave, make sure you know where the callback list will be posted. Once home, don't stress about the audition. Most times, actors post-audition will psyche themselves out by analyzing each and every part of the audition, then agonizing until they see the cast list. One word: DON'T. Sometimes there will

be a day or two in between auditions and final casting.

If you are called back, then be prepared to work with other actors in scenes from the play, and possibly even read for characters you don't want the roles for. But whatever you do before the cast list goes up, don't stress out. It's out of your control, and if you don't get cast, it's not because you are a bad actor. MAD Drama is filled with talented performers like yourself and roles are very, very hard to come by. If you were not cast, don't get upset with anyone. It's perfectly fine and even expected for you to feel sad and extremely disappointed but do not succumb to the emotional sensation of \*rejection\*. Casting is based on "acceptance" and is never based on a "rejection." Think about that for a minute. I'll wait...Therefore, if you are not cast, this is no time to start blaming anyone for anything, including yourself. Remember, you will likely spend hours preparing, auditioning and going through a grueling call back process and still not get cast. That is the very nature of theatre and this process. Don't let it throw you into an emotional ditch. Proudly work on the production in any of the other thousands of ways you can contribute and get ready for next time.

Cast or not cast, after the cast list is posted, it's perfectly fine to arrange a time to speak to Mr. Henderson about your audition. If you are cast in the show, congratulations! Be considerate of others who might not have been cast for a particular production. Find the time to sincerely congratulate those who were cast.

## **FREQUENTLY ASKED QUESTIONS ABOUT AUDITIONING FOR MAD DRAMA**

*Q. Who can audition?*

Any James Madison high school student can audition.

*Q. Are any roles "pre-cast"?*

A. Nope. Never. All roles are wide open at the time of the auditions to be filled by any actor who best suits the role.

*Q. Does it help to be a Senior?*

A. Nope. But Seniors have been at it for four years and have often acquired a lot of skills that allow them to audition very smoothly and impressively. If you are an underclassman, you simply need to figure out how to out-shine them. If an upperclassman is a reliable performer, they will also have built up a lot of "street cred" which is a reflection of their work ethic. This can also work against upperclassmen, of course, if they have been less than reliable in the past. Regardless, no one is cast based on what grade they are in: they are cast entirely on the strength of their audition, what roles the script calls for, and who seems best suited to play them.

*Q. Do you have to be in Mr. Henderson's Drama classes or the International Thespian Honor Society?*

A. No. However, we don't have a lot of time to teach you the things you need to know "on the fly" if you aren't in a class. Acting skills, how to take direction, audition techniques and much more are taught in these classes and you can join the International Thespian Society only by being in or working on shows. Also, if two students both fit a role equally, the role will go to the Madison drama student. If you are a non-drama student cast in a large role, consider taking a Madison drama class at your next opportunity since the offer of a large role will likely not come around again.

*Q. This sounds cool. How do I sign up to audition?*

A. Sign up for an audition time on the list on the Sign Up sheet(s) outside the Black Box Theatre or online (usually [signupgenius.com](http://signupgenius.com)). FILL THE EARLIEST SLOTS FIRST, WE WILL NOT WAIT ON LATE PAIRS OR SINGLES AT THE END OF THE DAY.

*Q. What happens when I come to the audition?*

A. You will be asked to fill out an audition sheet. Give it to the Stage Manager (the one taking all the sheets). Get a CONTRACT. You will also need to know all of your "conflict" dates -- days when you know ahead of time that you cannot attend a rehearsal or a portion of a rehearsal. HAVING CONFLICTS DOESN'T MEAN YOU CAN'T OR WON'T BE CAST. When it's time for you, you will be called. Go to the stage, introduce yourself clearly, and do your prepared piece or ask for instructions. We will also take your picture along with your name so that we can better identify you going forward.

*Q. What are you looking for at the audition?*

A. A general impression of YOU, particularly how your voice carries, how comfortable you look on stage, and a range of movement and emotion. I want to see what you look like, what you sound like, and how well you come across to the audience.

*Q. OK, OK, what are you REALLY looking for?*

A. Who seems to fit the roles available in the script. Also, who seems to fit well with the other people who also seem to fit the roles available in the script (matching).

*Q. What should I remember while auditioning?*

A. ENJOY YOURSELF! Show us you like performing on the stage! Move with clarity and confidence, with purpose. Speak up! Every word must be clear to the very last row. SLOW DOWN! Keep your character alive. STAY in character no matter WHAT happens. Forgetting a line is no tragedy; stay calm and pick it up somewhere, but don't drop out of character.

*Q. I get stage fright. What can I do?*

A. Use it! Everyone gets stage fright -- even the people who look like they don't, and the people who say they don't. Simply turn that nervous energy into intensity, a more motivated, driven kind of energy that MAKES the character do whatever s/he needs to do.

*Q. What's the next step?*

A. Call Backs. These can go VERY late so plan ahead, bring homework, arrange your ride, bring food (eaten cleanly and carefully in the hallways only) and lots of patience!

*Q. What exactly are Call Backs?*

A. A second working audition to help the Director, and in musicals, the Vocal Director and Choreographer to determine which actors fit which particular roles. Usually you will be reading from the show script during Call Backs. You will also be singing from the score in musicals.

*Q. What if I can't come to the Call Backs?*

A. Contact Mr. Henderson IMMEDIATELY (once the Call Back list is up). Not being at callbacks will seriously endanger your ability to be effectively cast. If you must leave callbacks early, tell the Stage Manager. We may be able to work around this. Your best bet is to plan for a ride home whenever we're finished. Other potential cast members are usually very good about helping.

*Q. How will I know if I got a part?*

A. There will be a cast list posted online. There will also be one posted outside of the Black Box. SIGN next to your name. This confirms that you are accepting the role.

*Q. If I didn't get an onstage performance part, can I still be a part of the show?*

A. YES! Being on a technical crew is the best part of the fun.

## **STAGE CAST AUDITION PROCESS**

ACTING AUDITIONS ARE REQUIRED FOR ALL STAGE CAST PERSONNEL

ALL STAGE CAST AUDITIONS ARE OPEN CALLS

Students sign up for audition "slots" for each day on sign-up sheets outside of the Black Box Theatre.

FILL THE EARLIEST SLOTS FIRST; WE WILL NOT WAIT FOR ISOLATED LATE SIGN-UPS.

AUDITION TIMES:

\* Sep. 4 from 3:5p - 5:45p OPEN AUDITIONS

\* Sep. 5 from 3:15p - 5:45p OPEN AUDITIONS

\* Sep. 6 from 3:15p - DONE, SELECTED CALLBACKS

\* Sep. 8 STAGE CAST LIST POSTED ON [WWW.MADISONDRAMA.COM](http://WWW.MADISONDRAMA.COM)

## **HOW TO BE A PART OF A TECHNICAL CREW FOR A *MIDSUMMER NIGHT'S DREAM***

*TECHNICAL CREW POSITIONS*

THEATRE ARTS STUDENTS FILL THESE POSITIONS FIRST BASED ON SENIORITY;

OTHERWISE ALL TECHNICAL CREW POSITIONS ARE OPEN UNTIL THE CREWS ARE FILLED

CREWS AVAILABLE ARE:

- BUILD CREW;
- COSTUME CREW;
- DECK CREW;
- HOUSE MANAGEMENT CREW;
- LIGHT CREW;
- MAKEUP AND HAIR CREW;
- PAINT CREW;
- PROGRAM AND T-SHIRTS;
- PROPERTIES CREW;
- PUBLICITY AND FUNDRAISING CREW;
- SOUND CREW;
- STAGE MANAGEMENT CREW

*TECHNICAL CREW CHIEF POSITIONS*

These positions are filled by Mr. Henderson in advance, often the year before or during the summer.

## **FREQUENTLY ASKED QUESTIONS ABOUT TECH CREWS IN MAD DRAMA**

*Q. Who can sign up for a MAD Drama Technical Crew?*

A. Any James Madison high school student can sign up. However, certain crews only require certain amounts of people to crew them. The larger crews are usually BUILD, PAINT, PUBLICITY and HOUSE MANAGEMENT. Smaller crews are often LIGHTS, SOUND, and STAGE MANAGEMENT. The DECK CREW can be huge or very, very small depending on the show. COSTUMES, PROPERTIES, and HAIR/MAKEUP can vary in size depending on the needs of the production. Madison Theatre Arts students often fill these positions first but any James Madison student in good standing with the school can join a crew if there is still space available.

*Q. I want to be on a technical crew but I might like to do an acting audition as well. Can I audition and still be on a technical crew if I'm not part of the stage cast?*

A. Of course. Sign up to be a part of a technical crew right away. That way, if you are not cast, then you are set with your tech crew and ready to go. If you are cast, then you can balance your time between scheduled acting/dancing/singing rehearsals with crew activities.

*Q. Do I truly need to already know "tech stuff" to be a part of a crew?*

A. Not at first, no. You'll be shown safety procedures that go along with your crew. However, if you are inexperienced otherwise, you will learn by doing like others on the crew. The Crew Chief will be your main person you will work with during the production. There will almost always be other more experienced students who you will be working with who will help you as you help them.

*Q. How often do these crews meet?*

A. It depends on the crew. The BUILD CREW meets at a minimum every Saturday from 8am - 2pm. Other crews meet at different times depending on what their production schedule requires. Some crews meet at people's houses to work (COSTUME CREW) or head out shopping for gear together after school (PROPERTIES, COSTUMES, LIGHTS, SOUND, BUILD).

*Q. Can Crew Chiefs and crew members win awards or get recognition for their work?*

A. You mean aside from the thunderous applause each night at the performances? Sure. Mr. Henderson awards DEUS EX MACHINA trophies for outstanding technical work at the annual Drama Banquet near the end of the year. The CAPPIES offer opportunities for awards and recognition for technical achievement at the Kennedy Center at the end of each school year. Also, don't forget to photograph and document your work to become a part of your technical portfolio.

*Q. Can I be inducted into the International Thespian Honor Society by working on a crew or crews?*

A. Basically, yes. There are very specific requirements for joining this society. However, working on various technical crews with honor will eventually make you eligible for induction.

### ***A MIDSUMMER NIGHT'S DREAM* briefly:**

A Midsummer Night's Dream is a comedy written by William Shakespeare in 1595/96. It portrays the events surrounding the marriage of Theseus, the Duke of Athens, to Hippolyta (the former queen of the Amazons). These include the adventures of four young Athenian lovers and a group of six amateur actors (the mechanicals) who are controlled and manipulated by magical fairies who inhabit the forest in which most of the play is set. The play is one of Shakespeare's most popular works for the stage and is widely performed across the world.

### **CHARACTER DESCRIPTIONS:**

#### **Character List**

**Theseus:** Duke of Athens, who is marrying **Hippolyta** as the play begins. He decrees that **Hermia** must marry **Demetrius** or be sentenced either to death or to life in a convent. At the end of the play, he insists that all of the lovers marry along with him and **Hippolyta** and provides a humorous commentary to accompany the performance of "Pyramus and Thisbe."

**Hippolyta:** Queen of the Amazons, she is betrothed to **Theseus**. These two were once enemies, and **Theseus** won her in battle. In this play, she seems to have lost much of her fighting spirit, though she does not hesitate to voice her opinion, for example, following **Theseus'** choice of the play "Pyramus and Thisbe."

**Lysander:** **Hermia's** beloved. **Egeus** does not approve of Lysander, though we don't know why. Lysander claims to be **Demetrius'** equal, and the play supports this claim — the differences between the two lovers are negligible, if not nonexistent — yet **Egeus** insists **Hermia** marry **Demetrius**. Rather than lose his lover in this random way, Lysander plans to escape with her to his widowed aunt's home. During a night in the forest, Lysander is mistakenly doused by **Puck** with **Oberon's** love juice, causing him to fall briefly in love with **Helena**. Realizing the mistake, **Oberon** makes **Puck** reverse the spell, so by the end of the play, Lysander and **Hermia** are once again in love and marry.

**Demetrius:** He is in love with **Hermia**, and her father's choice of a husband for her. Similar to **Lysander** in most ways, Demetrius' only distinguishing characteristic is his fickleness in love. He once loved **Helena** but has cruelly abandoned her before the play begins. Not only does he reject **Helena's** deep love for him, but he vows to hurt, even rape, her if she doesn't leave him alone. With the help of **Oberon's** love juice, he relinquishes **Hermia** and marries **Helena** at the end of the play. **Demetrius** is the only character who is permanently affected by **Oberon's** love juice.

**Hermia:** Although she loves **Lysander**, her father insists she marry **Demetrius** or be put to death for disobedience of his wishes. **Theseus** softens this death sentence, declaring that **Hermia** choose **Demetrius**, death, or life in a convent. Rather than accept this dire fate, **Hermia** agrees to run away with **Lysander**. During the chaotic night in the woods, **Hermia** is shocked to see her beloved abandon her and declare his love for **Helena**. She is unaware of the mischief **Oberon's** love juice is playing with **Lysander's** vision. By the play's end, **Puck** has reversed the spell, and **Lysander's** true love for **Hermia** has been restored. Despite her father's continued opposition to their union, the two marry with **Theseus'** blessing.

**Helena:** She is the cruelly abused lover of **Demetrius**. Before the play begins, he has abandoned her in favor of **Hermia**. **Helena** doesn't understand the reason for his switch in affection, because she is as beautiful as **Hermia**. Desperate to win him back, **Helena** tries anything, even betraying **Hermia**, her best childhood friend, by revealing to the jealous **Demetrius** **Lysander** and **Hermia's** plan to escape Athens. With the help of **Oberon's** love juice, **Demetrius** finally falls back in love with **Helena**, and the two are married at the end of the play.

**Oberon:** The King of the Fairies, **Oberon** is fighting with **Titania** when the play begins because he wants custody of an Indian boy she is raising. He hatches a plan to win the boy away from her by placing love juice in her eyes. This juice causes her to fall rashly in love with **Bottom**. During her magic-induced love affair, **Oberon** convinces her to relinquish the boy, who **Oberon** will use as a page. Once he has the boy, **Oberon** releases **Titania** from her spell, and the two lovers are reunited. **Oberon** also sympathizes with **Helena** and has **Puck** place love juice in **Demetrius'** eyes so he falls in love with her. After **Puck** mistakenly anoints **Lysander**, **Oberon** insists **Puck** fix his mistake so that the true lovers are together by the end of the play. In the final scene, he and **Titania** bless all of the newlyweds.

**Titania:** **Oberon's** wife, she is Queen of the Fairies. Because of **Titania's** argument with **Oberon**, the entire human and natural world is in chaos. **Oberon** wants the Indian boy she is protecting, but **Titania** refuses to give him up because when his mother died in childbirth, she



agreed to raise the boy. Following **Oberon's** application of the love juice to her eyes, Titania falls in love with **Bottom**, and **Oberon** takes the Indian boy from her. Once he has the boy, **Oberon** releases the spell, and he and Titania are reunited.

**Puck:** or Robin Goodfellow **Oberon's** jester, Puck is responsible for mistakenly anointing **Lysander** with the love juice intended for **Demetrius**. Puck enjoys the comedy that ensues when **Lysander** and **Demetrius** are both in love with **Helena** but follows **Oberon's** orders to reunite the correct lovers. Puck has the final words of the play, emphasizing that the entire play was just a dream.

**Nick Bottom:** A weaver, Bottom plays "Pyramus." He is the most outgoing of the group of actors, wishing to play all of the characters in *Pyramus and Thisbe*. **Puck** transforms him into an ass, and **Titania** falls in love with him. When **Puck** returns Bottom to his normal self, Bottom can't speak about what happened to him but vows to have **Peter Quince** write about it in a ballad to be called "Bottom's Dream."

**Egeus:** **Hermia's** tyrannical father. He capriciously declares that she must marry **Demetrius** or be put to death for disobedience; according to the law of Athens, daughters must obey their fathers or forfeit their lives. At the end of the play, he is shocked to learn that **Lysander** and **Hermia** tried to flee Athens and insists they should be punished. **Theseus** overrules him, making the lovers marry instead.

**Philostrate:** **Theseus'** Master of Revels, he arranges the selection of performances for **Theseus'** wedding. He tries to dissuade the wedding party from choosing *Pyramus and Thisbe* but is overruled by **Theseus**.

**Peter Quince:** A carpenter and the director of the group of actors who perform *Pyramus and Thisbe*, which he has written for the celebration following **Theseus** and **Hippolyta's** wedding.

**Francis Flute:** A bellows-mender, Flute plays the role of "Thisbe." He is displeased to be given a woman's role because he wants to let his beard grow, but **Quince** assures him that he can play the part in a mask (makeup and hair, etc.)

**Tom Snout:** Snout is a tinker and plays the role of "Wall" in *Pyramus and Thisbe*.

**Snug:** A joiner, he plays the "lion" in *Pyramus and Thisbe*.

**Robin Starveling:** A tailor, he represents "Moonshine" in *Pyramus and Thisbe*.

**A Fairy:** She encounters Puck and challenges who he is, leads the fairies in a song and dance, and briefly guards the sleeping Titania.

## **SYNOPSIS**

**Theseus**, duke of Athens, is preparing for his marriage to **Hippolyta**, queen of the Amazons, with a four-day festival of pomp and entertainment. He commissions his Master of the Revels, **Philostrate**, to find suitable amusements for the occasion. **Egeus**, an Athenian nobleman,

marches into **Theseus's** court with his daughter, **Hermia**, and two young men, **Demetrius** and **Lysander**. **Egeus** wishes **Hermia** to marry **Demetrius** (who loves **Hermia**), but **Hermia** is in love with **Lysander** and refuses to comply. **Egeus** asks for the full penalty of law to fall on **Hermia's** head if she flouts her father's will. **Theseus** gives **Hermia** until his wedding to consider her options, warning her that disobeying her father's wishes could result in her being sent to a convent or even executed. Nonetheless, **Hermia** and **Lysander** plan to escape Athens the following night and marry in the house of **Lysander's** aunt, some seven leagues distant from the city. They make their intentions known to **Hermia's** friend **Helena**, who was once engaged to **Demetrius** and still loves him even though he jilted her after meeting **Hermia**. Hoping to regain his love, **Helena** tells **Demetrius** of the elopement that **Hermia** and **Lysander** have planned. At the appointed time, **Demetrius** stalks into the woods after his intended bride and her lover; **Helena** follows behind him.

In these same woods are two very different groups of characters. The first is a band of fairies, including **Oberon**, the fairy king, and **Titania**, his queen, who has recently returned from India to bless the marriage of **Theseus** and **Hippolyta**. The second is a band of Athenian craftsmen rehearsing a play that they hope to perform for the duke and his bride. **Oberon** and **Titania** are at odds over a young Indian prince given to **Titania** by the prince's mother; the boy is so beautiful that **Oberon** wishes to make him a knight, but **Titania** refuses. Seeking revenge, **Oberon** sends his merry servant, **Puck**, to acquire a magical flower, the juice of which can be spread over a sleeping person's eyelids to make that person fall in love with the first thing he or she sees upon waking. **Puck** obtains the flower, and **Oberon** tells him of his plan to spread its juice on the sleeping **Titania's** eyelids. Having seen **Demetrius** act cruelly toward **Helena**, he orders **Puck** to spread some of the juice on the eyelids of the young Athenian man. **Puck** encounters **Lysander** and **Hermia**; thinking that **Lysander** is the Athenian of whom **Oberon** spoke, **Puck** afflicts him with the love potion. **Lysander** happens to see **Helena** upon awakening and falls deeply in love with her, abandoning **Hermia**. As the night progresses and **Puck** attempts to undo his mistake, both **Lysander** and **Demetrius** end up in love with **Helena**, who believes that they are mocking her. **Hermia** becomes so jealous that she tries to challenge **Helena** to a fight. **Demetrius** and **Lysander** nearly do fight over **Helena's** love, but **Puck** confuses them by mimicking their voices, leading them apart until they are lost separately in the forest.

When **Titania** wakes, the first creature she sees is **Bottom**, the most ridiculous of the Athenian craftsmen, whose head **Puck** has mockingly transformed into that of an ass. **Titania** passes a ludicrous interlude doting on the ass-headed weaver. Eventually, **Oberon** obtains the Indian boy, **Puck** spreads the love potion on **Lysander's** eyelids, and by morning all is well. **Theseus** and **Hippolyta** discover the sleeping lovers in the forest and take them back to Athens to be married—**Demetrius** now loves **Helena**, and **Lysander** now loves **Hermia**. After the group wedding, the lovers watch **Bottom** and his fellow craftsmen perform their play, a fumbling, hilarious version of the story of *Pyramus and Thisbe*. When the play is completed, the lovers go to bed; the fairies briefly emerge to bless the sleeping couples with a protective charm and then disappear. Only **Puck** remains, to ask the audience for its forgiveness and approval and to urge it to remember the play as though it had all been a dream.

## MAD Drama Audition Sheet - *A Midsummer Night's Dream*

**Welcome to MAD Drama!** We are pleased to welcome you to this audition! MAD Drama is a full-featured theatre company operated entirely by Madison drama students. We hope you have a pleasant experience at this audition. **All auditions are open to any interested performers.** Every role is available at the time auditions begin. *Roles will be assigned on the basis of these auditions and call-backs only, however, current Madison drama students are given priority for casting.*

**Your Name:**

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**Performed Monologue: (Character / play / author)**

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**Your Role Preference:** (if any)

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### CLASSES

**Circle Grade:** [Freshman] [Sophomore] [Junior] [Senior]

**Circle Class:** [Drama 1] [Drama 2] [Drama 3] [Drama 4] [Tech 1] [Tech 2] [Tech 3] [Tech 4] [None]

**Circle Thespian Honor Society Status:**

[Member] [1-Star] [2-Star] [3-Star] [4-Star] [Honor Bar] [National Honor Bar] [International Honor Bar] [None]

### CREWS

(BEING ON A CREW DOES NOT PREVENT CASTING)

**Circle any crew(s) you are interested in or have already joined:** Build/Set | Costumes | Deck | Hair & Makeup | House | Lights | Props | Paint/Set Dressing | Publicity | Sound | Stage Management | T-Shirts and Programs

### CONTACT INFORMATION

**Cell Phone #:** \_\_\_\_\_ **Residence (home) phone #:** \_\_\_\_\_

**Best Email address P R I N T:** \_\_\_\_\_

### PRODUCTION

Are you willing to change your hairstyle (cut) if it made you look more like the character involved?

Circle: [YES] [NO]

Are you willing to dye or color your hair if it made you look more like the character involved?

Circle: [YES] [NO]

Are you willing to pay a Production Fee (that will include your show T-Shirt and rehearsal food) that will not exceed \$75? Circle: [YES] [NO]

Are you willing to either sell ads in the amount of \$75 or more or contribute at least \$75 to cover the cost of printing production programs? Circle: [YES] [NO]

### **OTHER EXPERIENCE**

Briefly list theatre experiences, classes, summer classes, workshops, etc. List any performance roles you've had in the past or any technical crews you have been a part of:

### **REHEARSAL CONFLICTS**

***A MIDSUMMER NIGHT'S DREAM*** performances are: November 14, 15, 16, 2019

#### **YOU CANNOT HAVE A CONFLICT FOR A PERFORMANCE, ONLY REHEARSALS**

1. Begin listing your **CONFLICTS** below.
2. List **specific days and times** that you know you could not participate in a rehearsal or tech day.  
**Example:** Piano Lessons, Tuesdays and Thursdays at 4:00p - 5:00p  
**Example:** Oct. 15th - Out of town all day
3. *Most* rehearsals run from 3:15p – 5:15p. Later, rehearsals may run from 3:15p – to 6:15p. During “hell week,” rehearsals may stretch into the evening, past supper, etc.
4. Having conflicts is normal and will not automatically disqualify you from being assigned a role.

	Monday	Tuesday	Wednesday	Thursday	Friday
3:00pm					
4:00pm					
5:00pm					
6:00pm					
7:00pm					
8:00pm					

Specific dates and times: