



Theatre Memphis is a nonprofit community theatre dedicated to producing the highest quality theatrical experiences for our volunteers and patrons. A Memphis arts institution since 1920, Theatre Memphis is a well-established community theatre, staffed with talented professionals. Members of our community have the unique opportunity to learn more about theatre production and hone their talents in a professional setting while enjoying the affable spirit of community theatre. We invite any interested member of our community to get involved either onstage or backstage. All cast and crew at Theatre Memphis are volunteers, and we are always excited to add to this special group of hard-working and dedicated members.

We seek to engage diverse and energetic volunteer teams
that comprise of many shapes, sizes, colors, genders and ages.

Theatre Memphis is a community theatre, and all performers are volunteers.

A Midsummer Night's Dream

IF AUDITIONING FOR BOTH ***A MIDSUMMER NIGHT'S DREAM*** AND ***THE MOUSETRAP***

IT IS ADVISED THAT YOU AUDITION ON SEPARATE DAYS

Magical and Captivating. One of the Bard's most popular comedies. The marriage of Theseus and Hippolyta is complicated by the conflict among four lovers and whom they love. A group of amateur actors rehearsing a play for the wedding is added to the mix as both groups wind up outside of Athens in a forest full of fairies who manipulate the humans and have their own domestic intrigue. What absurdly comes to be as the plots progress ends with all being well and the suggestion that it all may have been nothing but a dream.

By William Shakespeare

Directed by John Maness

Choreographed by Max Robinson

Auditions: Saturday, April 13th at 10:00 AM- Monologue & Movement Audition begins

Sunday, April 14th at 5:30 PM- Monologue & Movement Audition begins

Callbacks: Tuesday, April 16th at 5:45 PM (by invitation only). Callbacks for the Mechanicals will be on Wednesday, April 17th in the evening at an alternate location.

Rehearsals: July 2024- September 2024

Performances: September 13th- 29th on the Next Stage

Auditions & Callbacks will be held at Theatre Memphis 630 Perkins Extd Memphis, TN 38117

All persons interested need to sign up for a time slot [here](#); however, walk-ins will be accommodated on a first come first serve basis. On the day of your audition, please arrive about 15 minutes in advance for check in. An audition form will be available on our [website](#) starting **April 8th**. Current performance resume and headshot strongly advised for all auditionees.

As of: March 26th

- Auditions are open to all genders, races, and ethnicities; see character descriptions below.
- The audition will first begin with monologues. The Director would like for everyone to prepare a brief Shakespeare monologue (14-16 lines or so) to hear how you handle the language. A sonnet would also be acceptable if you are having trouble finding something. Suggestions for a sonnet are on Page 6. A movement audition will follow the monologue portion of the audition.
- For the movement audition, please come prepared to move. If you have any special skills you would like to show off (can juggle, do backflips, play an instrument, etc.) the director would like to see that; though it is not a requirement.
- Cold readings will be from the script.
- Please note any scheduling conflicts on your audition form.
 - Table work rehearsals will be **Monday, July 22nd-Friday, July 29th** from 6:30-10:00 pm
 - Regular rehearsals will be 5-6 days a week, starting **July 29th**. Weekday call times may begin as early as 6 PM and end as late as 10 PM. (Tech rehearsals may end as late as 11:00 PM.) Weekend times may vary.
 - For the good of the show and fairness to all production volunteers and staff, we ask that you not add conflicts to your schedule once you have committed to a Theatre Memphis production. If you are cast in ***A Midsummer Night's Dream*** and cannot keep your rehearsal and performance commitments, Theatre Memphis reserves the right to replace you.
- Familiarity with the script is strongly advised for all auditionees. Scripts (provided on a first-come/first-serve basis) are available to check out at the theatre box office during regular box office hours. Materials may be rented for up to 3 days with a refundable \$10 **cash** deposit. Rental deposits are forfeited if materials are returned after the due date.

All evening performances begin at 7:30 PM & Sunday matinees at 2:00 PM.

Actors cast in *A Midsummer Night's Dream* should remain flexible as one or two performances may be added if needed the final week. Please see the calendar on the audition form for the schedule.

If the information and links above do not answer all of your questions, please contact at psm@theatrememphis.org or call 901-682-5261.

As of: March 26th

CHARACTERS

Non-specified roles will be cast without regard to race, gender or age. We want a diverse and energetic cast with all shapes, sizes, colors and age

THESEUS

The half-legendary founder and first ruler of Athens who is marrying Hippolyta as the play begins. Though the title 'Duke' is anachronistic for rulers in ancient times, this is used by Shakespeare to denote his status in the court. He is a fair ruler but rules by law rather than compassion, a sticking point in his new relationship with Hippolyta.

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."

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.

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. Hermia is purported to be short with dark hair.

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. Helena is purported to be tall with blonde hair.

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.

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.

PHILOSTRATE

Theseus' somewhat uptight Master of Revels, he arranges the selection of performances for Theseus' wedding.

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." His name references the term for the spool or core around which a weaver's yarn is wound. It is also, of course, a play on "bottom" in the anatomical sense.

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. His name comes from the word 'quoins' which is a wooden wedge used by carpenters to square corners. It also is play on various slang terms for vagina and thus associated with sexuality, marriage, and fruitfulness.

FRANCIS FLUTE

A bellows-mender, Flute plays the role of Thisbe. His name alludes to his high pitched, feminine voice.

TOM SNOOT

He is a tinker (think of a travelling handy man). His name alludes to the spout of a kettle, a utensil a tinker would commonly mend. It could also reference the size of his nose. He plays Wall in 'Pyramus and Thisbe'.

SNUG

Snug is a joiner (a type of woodworker that joins pieces of wood together). His name alludes to the snug fit of his joinery. Snug is 'slow of study' and perhaps the most kindhearted of the group. He is also the only one of the artisans whose first name remains unknown.

ROBIN STARVLING

He is a tailor and the stereotype of the time was that tailors were all quite thin, hence his name. Starveling plays Moonshine in 'Pyramus and Thisbe'.

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. Oberon's personality has two sides. On the one hand, he ensures that the proper lovers end up together by the end of the play. He sympathizes with the sorely abused Helena and causes Demetrius to fall madly in love with her. As a benevolent ruler of the spirit world, he also brings blessing of peace and health to the future families of the newlyweds. But his personality is not all kindness; Oberon shows a more malicious side in his dealings with Titania.

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. Titania is headstrong, powerful, and independent. She is very much the equal to her husband in every way which is why Oberon resorts to underhanded tactics to get what he wants from her.

PUCK or ROBIN GOODFELLOW

Puck is an agent of chaos and mischief. He is a bit like traditional depictions of the Norse god Loki. Neither good nor bad, he revels in forcing change. There is a dangerous charm to Puck and an irresistible attraction to his unpredictability.

PEASEBLOSSOM, COBWEB, MOTH, and MUSTARDSEED

Fairies in Titania's retinue. Their names reflect their tiny insubstantial forms. All four fairies are named after items in traditional Elizabethan medicine.

Sonnet Suggestions

Sonnet 18

*Shall I compare thee to a summer's day?
Thou art more lovely and more temperate:
Rough winds do shake the darling buds of May,
And summer's lease hath all too short a date;
Sometime too hot the eye of heaven shines,
And often is his gold complexion dimm'd;
And every fair from fair sometime declines,
By chance or nature's changing course untrimm'd;
But thy eternal summer shall not fade,
Nor lose possession of that fair thou ow'st;
Nor shall death brag thou wander'st in his shade,
When in eternal lines to time thou grow'st:
So long as men can breathe or eyes can see,
So long lives this, and this gives life to thee.*

or

Sonnet 130

*My mistress' eyes are nothing like the sun;
Coral is far more red than her lips' red;
If snow be white, why then her breasts are dun;
If hairs be wires, black wires grow on her head.
I have seen roses damasked, red and white,
But no such roses see I in her cheeks;
And in some perfumes is there more delight
Than in the breath that from my mistress reeks.
I love to hear her speak, yet well I know
That music hath a far more pleasing sound;
I grant I never saw a goddess go;
My mistress, when she walks, treads on the ground.
And yet, by heaven, I think my love as rare
As any she belied with false compare.*