

Dream On

Junior Script

by

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CAST LIST

N.B. In the following list, the bracketed number shows the number of spoken lines each role has.

An asterisk (*) before the character's name indicates that this character ALSO has solo or featured sung lines.

Male

* Theseus ,..... Duke of Athens.....	(53)
Philostrate , a courtier (could also be played by a female)	(17)
* Egeus , a cantankerous old man, father of Hermia	(19)
* Lysander , an athlete, in love with Hermia	(45)
* Demetrius ,..... an athlete, also in love with Hermia	(40)
* Bottom ,..... a weaver.....)	(85)
Quince , a carpenter (could be female)	(60)
Snug/Lion , a joiner (who also plays the Lion).)	(14)
Flute/Thisbe , a bellows-maker (also plays Thisbe) The "Mechanicals"	(27)
Snout/Wall , a tinker (who also plays the Wall))	(10)
Starveling/Moonshine , a tailor (also plays Moonshine)	(7)
* Robin Goodfella . of the Mafia, who is also the fairy Puck	(63)
* Luigi Corleone [pronounced Loowegee] of the Mafia.....	(19)
* Gino Corleone [pronounced Jeeno] of the Mafia.....	(16)
* Oberon , King of the Fairies	(89)

Female

* Hippolyta ,..... a Venezuelan, betrothed to Theseus.	(26)
* Hermia ,..... daughter of Egeus, in love with Lysander	(42)
* Helena , in love with Demetrius	(42)
* Titania ,..... Queen of the Fairies.....	(48)
* Peaseblossom)	(8)
Cobweb) Titania's Fairy Retinue	(6)
Moth)	(5)
Mustardseed)	(5)

Plus Chorus of Boy Fairies [Oberon's] and Chorus of Girl Fairies [Titania's] who can also be part of a permanent Choir/Chorus

SPEAKING ROLES BY NUMBER OF LINES

N.B. In the following list, the number shows how many spoken lines each role has. An asterisk (*) before the character's name indicates that this character ALSO has solo or featured sung lines.

* Oberon	89
* Bottom/Pyramus.....	85
* Robin/Puck.....	63
Quince	60
* Theseus	53
* Titania	48
* Lysander	45
* Helena.....	42
* Hermia.....	42
* Demetrius.....	40
Flute/Thisbe.....	27
* Hippolyta	26
* Egeus	19
* Luigi.....	19
Philostrate.....	17
* Gino.....	16
Snug/Lion	14
Snout/Wall	10
* Peaseblossom.....	8
Starveling/Moonshine	7
Cobweb	6
Moth.....	5
Mustardseed.....	5

CAST LIST IN ALPHABETICAL ORDER (WITH LINE COUNT)

N.B. In the following list, the number shows how many spoken lines each role has. An asterisk (*) before the character's name indicates that this character ALSO has solo or featured sung lines.

* Bottom/Pyramus.....	85
Cobweb	6
* Demetrius.....	40
* Egeus	19
Flute/Thisbe.....	27
* Gino.....	16
* Helena.....	42
* Hermia.....	42
* Hippolyta	26
* Luigi.....	19
* Lysander	45
Moth.....	5
Mustardseed.....	5
* Oberon	89
* Peaseblossom.....	8
Philostrate.....	17
Quince	60
* Robin/Puck.....	63
Snout/Wall	10
Snug/Lion	14
Starveling/Moonshine	7
* Theseus	53
* Titania	48

Non-speaking roles: Chorus of Boy Fairies (Oberon's), Chorus of Girl Fairies (Titania's), all of whom can be part of a permanent Choir/Chorus.

LIST OF PROPERTIES

Act One

Scene One

Running gear or tracksuits.....Lysander & Demetrius
 Scroll..... Egeus

Scene Two

Smocks, boots, straw hats, corduroy or moleskin trousers etc. The Mechanicals
 Sheets of paper, with either printed or handwritten text Quince

Scene Three

Black suits & shoes, white ties, black fedora hats. Optional black shades!.....Robin &
 Corleones
 Fairy wings, pink or white leotards and tights, ballet shoes or plimsolls.....Female Fairies
 Dungarees, braces, boots. Optional fairy wings etc., or as above! Male Fairies
 Something to represent the magic herb – thyme, perhaps..... Puck

Scene Four

Herb, as above Oberon
 High-heeled shoes..... Hermia

Scene Five

Donkey’s head mask Bottom

Act Two**Scene One**

Herb, as above Oberon
 Smoke machine, if possible Scene Prop
 A second herb Oberon
 Donkey's head as above Bottom

Scene Two

Herb, as above Oberon

Scene Three

Prompt script (pages 54-56 if Quince is likely to forget his lines!) Quince
 Lantern Starveling
 Shawl Thisbe
 Handkerchief or tissue Hermia or Helena
 Sword or dagger Pyramus

CHARACTERS IN EACH SCENE

Act One

Prologue

All

Scene One

Demetrius
Egeus
Helena
Hermia
Hippolyta
Lysander
Philostrate
Theseus

Scene Two

Bottom
Flute
Quince
Snout
Snug
Starveling

Scene Three

Demetrius
Fairies (girls and boys)
Gino
Helena
Luigi
Oberon
Robin/Puck
Titania

Scene Four

Cobweb
Demetrius
Gino
Helena
Hermia
Luigi
Lysander
Moth
Mustardseed
Oberon
Peaseblossom
Puck
Titania

Scene Five

Bottom/Pyramus
Cobweb
Demetrius
Flute
Helena
Hermia
Hippolyta
Lysander
Moth
Mustardseed
Oberon
Peaseblossom
Puck
Quince
Snout
Snug
Starveling
Theseus
Titania

Act Two

Prologue

All

Scene One

Demetrius
Gino
Helena
Hermia
Luigi
Lysander
Oberon
Puck

Scene Two

All

Scene Three

All

PRODUCTION NOTES

Background

The storyline is a cleverly crafted adaptation of William Shakespeare’s “A Midsummer Night’s Dream”. It takes place in a modern setting during the run up to the Olympic Games in Athens. After the Prologue and...

Song One – The Olympic Games, the show starts off with **Scene One – The Court of Theseus** and we find Theseus, the Duke of Athens, preparing for his wedding to Hippolyta, a Venezuelan firebrand, who he beat in the bidding for the Olympics on account of massive Lottery backing. They recall how they met and fell in love in...

Song Two – The Venezuelan Tango. Lysander & Demetrius - two Greek athletes - enter, followed by Egeus, an old man, and his daughter Hermia, who loves Lysander. However Egeus has betrothed her to Demetrius - who is rich – and he invokes an ancient Athenian law whereby he can choose who his daughter marries. If she refuses, she will be sent to a convent. Hermia remains obstinate despite the law, and Theseus advises her to reflect and make her decision on the Duke’s wedding day. It is also well known that Demetrius chatted up Helena, who is now besotted with him. All leave except Lysander & Hermia who plot to elope in...

Song Three – Dream On. Helena appears, and the lovers tell her they are to elope, meeting that night at the Palace Wood - a mile out of town - which is supposed to be haunted. The lovers depart, and Helena vows to use the information for her own ends.

Scene Two opens with the entrance of The Rude Mechanicals, a group of six workers, constructing the Olympic Stadium. They introduce themselves in...

Song Four - Rude Mechanicals. They are amateur actors who have been engaged to perform a play at the Duke’s wedding. The one with the biggest ego is Bottom. Peter [or Peta, if female] Quince, their director, hands them their parts to study. They sing a reprise:

Song Five – Rude Mechanicals (Reprise).

In **Scene Three - Palace Wood**, a trio of Mafiosi: Robin Goodfella and the Corleone brothers, Luigi and Gino, enter and sing...

Song Six - Goodfella [A Gangsta Rap]. Robin persuades the other two to leave while he awaits Oberon, an old friend, who has sent for him. He hides as the [highly feminine] Girl Fairies of Titania and the [highly masculine] Boy Fairies of Oberon enter to...

Song Seven - Pretty Little Fairies. Enter Oberon & Titania, who had been an item once, but have dumped each other. Oberon needs Titania’s accountant, as his own has been

fiddling the books, and he's convinced he can woo her into releasing him, and maybe into resuming their relationship. They sing...

Song Nine – You Fancy Me. Titania rejects Oberon and flounces off. Oberon sends the Fairies away, and Robin Goodfella emerges from hiding. Oberon is determined to beat Titania, and calls on the services of Robin. He suggests Robin should call himself Puck, as a more fairy-friendly name, and asks him to find the special herb that has the power to make the person it's used on fall in love with the next living thing it sees, be it man, fowl or beast! He intends to use it on Titania, hoping she falls in love with something vile, before he applies the antidote. Puck leaves to find the herb and Oberon - invisible to mortals – stays to overhear Demetrius & Helena as they enter. Helena is madly in love with Demetrius, who wants nothing to do with her, and they sing...

Song Ten – The Roundabout of Love and leave. Oberon takes pity on Helena and asks Puck, when he returns with the herb, to sprinkle some of it on Demetrius's eyes. He tells Puck that he'll easily recognise him as he's dressed as an athlete. They exit at the end of...

Scene Three and Titania and her fairies enter on...

Scene Four. Titania is tired and her fairies sing her to sleep. The fairies leave Titania asleep and Oberon sprinkles the herb over her eyes, then leaves. Lysander and Hermia enter, weary, and lay down for a sleep. Puck enters, sees Lysander dressed as an athlete, assumes it's Demetrius, sprinkles the herb over his eyes and exits. Demetrius and Helena enter, but Demetrius runs off. Helena sees Lysander on the ground, at first thinks he's dead, and then awakes him. Lysander sees her, and, through the potion, immediately falls in love with her. Helena is baffled and distraught that he declares his love for her, and leaves in a huff. Lysander, smitten, follows her. Hermia wakes up, having dreamed that Lysander had fallen out of love with her. Finding him gone, she leaves at the end of the scene. The Rude Mechanicals enter at the start of...

Scene Five, to rehearse the play. They imagine all the benefits it might bring them in...

Song Eleven – Fame and Fortune. Puck enters, sees the amateur actors and determines to make some mischief, so when Bottom exits as part of the rehearsal he follows him, and puts an ass's head on him. When Bottom returns, the other Mechanicals run away, scared. Titania wakes, sees Bottom, and, thanks to the herb, falls instantly in love with him. She summons her fairies and tells them to supply anything Bottom wants. Bottom is in heaven... Act One concludes with...

Song Twelve – Rock Bottom which everyone joins in with.

Act Two

Act Two opens with a **Prologue** and...

Song Fourteen – Hero or Villain. This is sung by the whole cast. Oberon & Puck remain as the others leave and we move into...

Scene One – Still Palace Wood. Bottom tells Oberon that Titania fell in love with an ass. Hermia & Demetrius enter; Demetrius is besotted. Puck says he has bewitched Demetrius and Oberon realises it's the wrong athlete! Hermia leaves and Demetrius settles down to sleep. Oberon and Puck hurl recriminations at each other, quietly, so as not to wake Demetrius. Oberon sprinkles the herb over Demetrius's eyes, telling him to fall in love with Helena when he wakes. Oberon & Puck exit as Lysander & Helena enter, Lysander besotted with Helena. Demetrius awakes and falls in love with Helena, who now has the two men in love with her. Hermia enters. All four quarrel with each other, and threaten to do physical harm. They sing...

Song Fifteen – Deadly Enemies. They exit, still intent on mischief.

Oberon & Puck enter. Oberon is determined to undo all the mischief that's been caused so he casts a fog over the wood and exits. Enter the four lovers separately, unable to see each other, and, utterly weary, go to sleep on the ground. Enter Bottom, Titania, and her Fairies. Bottom too is tired and falls asleep in Titania's arms. Titania, Bottom and the Fairies sing...

Song Sixteen – Blues on a Foggy Night. Titania too falls asleep and the Fairies leave. Oberon & Puck enter. Oberon lifts the fog and sprinkles the remedy over Titania, then wakes her. She's horrified to see Bottom. Puck removes the ass's head and Oberon, Puck & Titania exit. Enter Theseus, Hippolyta & Egeus. They have been hunting and see the four lovers & Bottom asleep. They wake the four lovers, who, with the enchantment properly applied, are all sweetness and light and, again, happily in love with the correct partners. Theseus rules that as they are so obviously in love he will revoke the ancient law. He arranges for the two couples to marry at the same time as Hippolyta and himself. But when they want to return to court they find the horses gone, so Hippolyta says the best way to take a long journey is to dance, as they do in Venezuela. Hippolyta starts off the developing...

Song Eighteen – Conga Everywhere. All apart from Bottom leave. Bottom wakes up and leaves. The other Mechanicals arrive, depressed that they can't do the play without Bottom, whereupon he turns up. They leave for a final rehearsal.

Scene Two – The Court of Theseus back in Athens, the three couples, plus Titania & Oberon enter to...

Music Twenty – Wedding March. The Mechanicals present their execrable – and ludicrously funny! – play, and the show finishes with Finale...

Song Twenty Two – Dream On, followed by a post-curtain...

Song Twenty Three – Fame & Fortune.

Staging

In Shakespeare's Elizabethan theatre (e.g. The Globe) the stage jutted out into the audience (a thrust stage). The rear area was often curtained. These curtains could be pulled back to reveal an "inner stage", for special scenes such as the Witches' cave in Macbeth, Prospero's cell, or Juliet's tomb.

On either side of the stage were two doors, through which characters entered or exited. Being an open stage, all scenes began with an entrance, and ended with an exit. Thus, in "tragedies" the corpses - as well as props - had to be carried away.

There was no scenery, so no limit to the number of scenes, a scene finishing when the characters left the stage. Locations of scenes, when necessary, were either indicated in dialogue, or a simple prop or costume was sufficient - a chair showing an indoor scene, for example.

Simplicity was the keynote, with no complicated scene changes to slow down the action. Shakespeare's plays were accomplished in far less time than with today's more sophisticated staging. It is suggested that *DREAM ON* is presented in much of this simplistic way, though obviously a sylvan setting for Palace Wood would point the contrasts.

In addition, Elizabethan theatre had a gallery or upper stage for scenes such as Juliet's balcony - or indeed, the end of *Midsummer Night's Dream*, where Oberon and Titania observe and comment on the weddings. This could also be useful, though not essential.

Therefore new scenes with no specific location attached will be listed, as in Shakespeare's day.

Choreography

It is suggested that the CHOIR/CHORUS are permanently situated. They can join the songs where marked in the score, or even reinforce other songs at the discretion of the Musical Director and (Stage) Director. Also, characters such as Theseus, Hippolyta, Egeus, and Philostrate, who have longish gaps between appearances, can, if wished, join the Chorus to boost the singing during these gaps.

Song One – The Olympic Games starts the show off with a chorus number in the style of a light Vaudeville swing. This is a good opportunity to utilise the whole stage for a big chorus number. The next number...

Song Two – Venezuelan Tango, also utilises the chorus in this lightly comic rendition. Again, the chorus should use the whole stage whilst Hippolyta and Theseus remain centre stage for their sensational tango duet.

Song Three – Dream On is a love duet in which Hermia and Lysander plot to elope. They are accompanied by the chorus at the close of the song. They are best-positioned centre stage for the number with the chorus upstage and to one side. Choreograph their movement to the mood of the song. The Rude Mechanicals provide a great opportunity for some lively choreography in the comic number...

Song Four – Rude Mechanicals is a rustic, bouncy number delivered by the yokel bunch that in Shakespeare's time would have provided the comic relief in the play.

Song Five is a short reprise of **Song Four**.

Song Six – Goodfella is a typical rap number in complete contrast to the previous musical numbers. The Mafiosi strut their stuff to this number as they identify themselves to the audience. Another comic number follows with the entrance of the girl and boy fairies for...

Song Seven – Pretty Little Fairies. The choreography is in the lyrics as they describe themselves and their actions as 'cute', 'dainty', 'light on their feet', tripping and skipping about! Do your worst!

Music Eight – Processional is a fanfare for the entrance of Oberon and Titania. It is regal in its style.

In **Song Nine – You Fancy Me**, Titania and Oberon mock each other in a bouncy, comic number that has a hint of Music Hall comic style in it. There is a love/hate relationship within the song and this should be borne in the movement of the characters. The next musical number...

Song Ten – The Roundabout of Love is a bluesy number sung by Demetrius and Helena, supported by the chorus.

Song Eleven – Fame and Fortune starts off as a solo by Bottom and is sung ad lib. and expressively. He does not need to move about the stage much but his actions should express the sentiment of the song's first verse. The music swells and becomes rhythmical as the Mechanicals and the chorus join in for the rendition of the second part of the song. It has a marching band's feel to this second section.

Song Twelve – Rock Bottom as its name suggests, is a rock number sung by a rock group (which can be the fairies), Bottom, Puck, Titania, Lysander, Hermia, Demetrius, Helena, Oberon, Theseus, Hippolyta and The Other five Mechanicals. This lively song, with its reprise...

Music Thirteen concludes Act One and should utilise the whole stage in its dance arrangement.

Act Two commences with a **Prologue** and...

Song Fourteen – Hero or Villain has an American Western film feel to it e.g. “The Big Country” at the start. The whole company are on stage for this number and the whole stage should be used.

Song Fifteen – Deadly Enemies is a contrasting duet between the Girls and the Boys; a feuding pair of groups such as may be found in the Sharks and Jets of “West Side Story” but with a distinctly lighter feel to it.

Song Sixteen – Blues On a Foggy Night is a distinctive Blues number sung by Bottom, Titania and the Fairies. It is a romantic love song sung in a Blues style. Choreograph accordingly.

Music Seventeen – Flamenco is a very short Flamenco dance with a Spanish Olé at the end!

Song Eighteen – Conga Everywhere is a developing song as mentioned previously, started by Hippolyta with others joining in as the song develops until everyone is involved in it. As the stage directions state, Hippolyta should start the Conga off and then teach it to the Lovers, who join in and then it is taught to Theseus and Philostrate and so on and so forth until everyone is dancing the conga on stage. There is a play-off in...

Music Nineteen.

Music Twenty – Wedding March needs no explanation, as this is a processional march entrance of Theseus and Hippolyta and their entourage. Likewise...

Music Twenty One – Fanfare needs no explanation. The love duet...

Dream On (Song Twenty Two) is an arrangement of Song Three with other characters now present and a voice-over from Puck during the song. There is a bit more scope for choreography in this number. The show concludes with...

Song Twenty Three – Fame and Fortune (Reprise) and should be choreographed so that the cast walk down and take their respective bows as stated in the lyrics.

Costume

It is recommended by the author that the characters are dressed in traditional, Shakespearian style costume. It was usual for the costumes to be very lavish in Shakespeare's plays and you could choose to dress the characters accordingly. However, the costumes could be set in modern style instead of Greek or Tudor or even be a mix of both (it has all been done before!). Feel free to experiment or use the opportunity for a history/art lesson to research costumes from other versions of the play.

Lighting and Sound

Lighting

This is not a complicated show to light and could be kept very simple if resources are limited. If you have a good lighting rig you could be imaginative in certain scenes and build some mood and effects into the play. The following notes are for guidance only and NOT definitive. Use what you have.

The **Prologue** should be bright with an Olympic flavour if possible. This could be achieved by using Gobos of rings in the Olympic colours, or just using the colours themselves to illuminate the backdrop. They could 'pulse' during the song.

Scene One – The Court of Theseus should be brightly lit in general, using 'cold' colours such as white and steel blues with, perhaps, a change of colour for the song. This moves to...

Scene Two and a change of colour temperature to a warmer, softer feel for the entrance of the Rude Mechanicals.

Scene Three – The Palace Wood needs to have greens and blues dominating the colour with a slightly sinister feel produced by lower levels of lighting to previously. This lighting plot continues into...

Scene Four and then a change to the colour temperature and design of Scene Two for...

Scene Five reverting to Scene Three colour and design for...

Act Two Scene One – Still the Palace Wood. The lights dim slightly in this scene as Oberon makes his magic gesture over the woods. This is accompanied, if possible, with a fog produced by a smoke machine. This lighting plot and design continue through into...

Scene Two until Oberon makes his magic gesture reversing the effect produced previously (the fog) with the lights brightening again. There are no specific plots or changes after this point but the lighting could be changed for the musical numbers.

Sound Effects (SFX)

There are no specific sound effects in this show.

ACT ONE PROLOGUE**TRACK 1:****THE OLYMPIC GAMES**

GROUP 1: DOO, DOO, DOO, DOO-BE-DOO,
DOO, DOO, DOO, DOO-BE-DOO,
DOO, DOO, DOO, DOO-BE-DOO, DOO.
(Shouted) Gold!

GROUP 2: *(While Group 1 repeat their phrases)*
BOP, BOP, BOP, BOP-SHOO-WA,
BOP, BOP, BOP, BOP-SHOO-WA,
BOP, BOP, BOP, BOP-SHOO-WA, BOP.
(Shouted) Silver!

GROUP 3: *(While Groups 1 & 2 repeat their phrases)*
LA, LA, LA, OO-SHA-LA,
LA, LA, LA, OO-SHA-LA,
LA, LA, LA, OO-SHA-LA, LA.
(Shouted) Bronze!

ALL: LIFE'S LIKE A MEDAL THAT'S WON IN THE OLYMPIC GAMES.
FOOT ON THE PEDAL, AND YOU COULD WIN FORTUNE OR FAME.
YOU MAY WIN GOLD, OR YOU MAY FACE DEFEAT.
IT'S NOT THE PRIZE THAT COUNTS, IT'S THE WAY YOU COMPETE.
AT THE OLYMPIC GAMES, IF YOU'RE WAY BEHIND THE REST,
DON'T GIVE UP, JUST GIVE IT YOUR BEST.
ONE LAST BIG EFFORT, AND YOU CAN PULL THROUGH,
AND STANDING ON THAT PODIUM WILL BE YOU!

GROUP 1: DOO, DOO, DOO-BE-DOO,
+ **GROUP 2:** BOP, BOP, BOP, BOP-SHOO-WA,
+ **GROUP 3:** LA, LA, LA, OO-SHA-LA.
ALL: *(Shouted) You!*

END OF PROLOGUE

SCENE ONE:**THE COURT OF THESEUS**

Enter THESEUS, Duke of Athens, and HIPPOLYTA, a fiery Brazilian.

THESEUS: Now, fair Hippolyta, our wedding day draws on apace.

HIPPOLYTA: Si. She is near now - five li'l days, thass'all.

THESEUS: That's all? Four long days, and four long nights. And as Duke of Athens, I have my duties to fulfil. Where's my Minister of State? I sent for him ages ago.

Enter PHILOSTRATE (pronounced Philostrartee), hurrying.

THESEUS: Ah, there you are, Philostrate. And now you're here, go.

PHILO: Go where?

THESEUS: Our wedding day approaches. Go find some suitable entertainment for our wedding reception.

PHILO: I go. **(He exits, and immediately returns)** I come back. I've just remembered - there's an amateur theatrical group that has been highly recommended. Shall I...?

THESEUS: **(Impatient with him)** Of course, of course. Now go.

PHILO: I go. **(He exits, and immediately returns)** I come back. You'll be wanting a disco as well, I presume?

THESEUS: Stop bothering me and get on with it.

PHILO: I go. **(He pauses at the exit)** I don't come back. **(Exits)**

HIPPOLYTA: You treat him mucho bad. In Venethuela, would cause government to fall. You treat me mucho bad too, chwhen you outbid my country for Olympic Games.

THESEUS: Nothing personal, my darling. You represented your country; I represented Greece. **(He turns to Chorus and indicates they should cheer. They do so.)** My bid had huge lottery funding.

HIPPOLYTA: Venethuela very poor. Could not compete.

THESEUS: Besides, it was time for the games to return home. **(He turns to Chorus and again indicates they should cheer. They do so.)** But think of the good that came of it. We met and fell in love.

HIPPOLYTA: Si, si. Plenty amore. **(Pronounced amor ay)** Any woman can forgive man she loves.

THESEUS: Remember how we danced the night away?

HIPPOLYTA: That passionate tango! Chwill I ever forget?

TRACK 2:**VENEZUELAN TANGO**

BOTH: WHEN WE FIRST MET,
IT WAS LOVE AT FIRST SIGHT.

CHORUS: LOVE AT FIRST SIGHT!

BOTH: WHEN WE FIRST MET,
WE TANGO'D ALL NIGHT

CHORUS: TANGO'D ALL NIGHT!

BOTH: WE DANCED AND DANCED
TILL NIGHT TURNED TO DAY.

CHORUS: NIGHT TURNED TO DAY.

BOTH: DOING THE TANGO THE VENEZUELAN WAY.
(Spoken) OLÉ!

CHORUS: *(As Hippolyta does a sensational tango with Theseus)*
HIPPOLYTA! HIPPOLYTA!
THAT WILD SOUTH AMERICAN VIRAGO.
SHE DIDN'T MEET HER LOVE IN VENEZUELA,
BUT AT AN INTERNET CAFE IN CHICAGO!

BOTH: AND WE DANCED...

CHORUS: THEY DANCED A FIERY TANGO.

BOTH: AT THAT ALL-NIGHT INTERNET CAFÉ!

CHORUS: *(Spoken)* Café olé!

THESEUS: DOWNLOADING...

CHORUS: AH...

THESEUS: THE MUSIC WE WANTED TO PLAY.

CHORUS: O.K.

HIPPOLYTA: LOTS OF SENSUAL RHYTHMS.

CHORUS: MEANT FOR DANCING.

HIPPOLYTA: FROM SALSA TO MAMBO.

CHORUS: AND ROMANCING.

BOTH: BUT BEST OF ALL

CHORUS: BEST OF ALL.

BOTH: WAS THE VENEZUELAN TANGO!

BOTH: WHEN WE FIRST MET,
IT WAS LOVE AT FIRST SIGHT.

CHORUS: LOVE AT FIRST SIGHT!

BOTH: WHEN WE FIRST MET,
WE TANGO'D ALL NIGHT.

CHORUS: TANGO'D ALL NIGHT!

BOTH: WE DANCED AND DANCED
TILL NIGHT TURNED TO DAY.

CHORUS: NIGHT TURNED TO DAY.

BOTH: DOING THE TANGO THE VENEZUELAN WAY.
(Shouted) Olé!

Enter LYSANDER and DEMETRIUS, two athletes, dressed in either running gear or tracksuits.

THESEUS: Ah, my dear. My I present two of my best athletes, both ready to bring Greece great glory. This is Demetrius.

DEMETRIUS: I intend to win the javelin at the games. *(He strikes a "javelin-throwing" pose)*

HIPPOLYTA: Caramba! Chwhat a physique! Mucho macho!

LYSANDER: I am Lysander. The discus gold medal is mine. *(He strikes a "discus-thrower" pose. Hippolyta faints. The two athletes revive her.)*

THESEUS: *(With a laugh)* My dear, wait till you see our shot-putter!

Enter EGEUS, an old man, and HERMIA, his daughter. N.B. Hermia is traditionally small, and Helena (who appears later) is tall.

EGEUS: *(Bowing)* Happy be Theseus, our renowned Duke.

THESEUS: Thanks good Egeus. What's your news?

EGEUS: It's my daughter Hermia here. I have a formal complaint against her. I have consented her marriage to Demetrius, who is rich and well connected. But she'll have none of it, and is smitten by this fellow Lysander, an impoverished peasant.

THESEUS: Surely it is for your daughter to choose, Egeus.

EGEUS: No, no, I have the sole right to determine her future; it is written here in the ancient Law of Athens. *(He hands over a scroll to Theseus)*

THESEUS: *(Glances at the scroll)* I can't read this. It's all Greek to me.

HIPPOLYTA: But, my love, you are Greek.

THESEUS: It's in the Classical language. Can't understand a word of it.

EGEUS: Let me translate:
"As she is mine, I may dispose of her";
Which shall either be to Demetrius,
Or to a nunnery, according to our Law.

HIPPOLYTA: A nunnery! Life chwithout men! Ees impossible!

THESEUS: Hermia, fair child, will you not abide by your father's wishes? Demetrius seems to me a worthy gentleman.

HIPPOLYTA: Chworthy? He's drop-dead gorgeous!

HERMIA: And so is Lysander.

THESEUS: You're ready to risk banishment to a convent?

HERMIA: I am.

THESEUS: Take time to pause. Let your decision be made on my wedding day.

DEMETRIUS: Relent, sweet Hermia - and Lysander, give her up.

LYSANDER: You have her father's love, Demetrius. Let me have Hermia's. I'll marry her - you can marry him. Besides, is there not a certain Helena who met you at the athlete's village, and is now besotted with you?

HELENA: I love him, yet he frowns on me.
HERMIA: The more I hate him, the more he loves me.
HELENA: The more I love him, the more he hates me.
LYSANDER: Take comfort, Helena. Tomorrow night, Hermia and I are going to steal away to Palace Wood...
HERMIA: And from there...
BOTH: We shall elope!
HELENA: Elope!
HERMIA: Farewell, dear Helena. And Lysander, farewell 'til tomorrow night.

Exit Hermia

LYSANDER: Farewell, Hermia. And Helena, adieu. As you dote on him, may Demetrius dote on you. ***(Exits)***
HELENA: I will tell Demetrius of their plan. He will pursue her, no doubt, but he will thank me for the news. It's a long shot, but worth taking if I can yet claim his love. ***(Exits)***

SCENE TWO

Enter QUINCE the carpenter, SNUG the joiner, BOTTOM the weaver, FLUTE the bellows-maker, SNOOT the tinker, and STARVELING the tailor. They all speak as "Mummerset yokels" and can be dressed similarly - smocks, boots, straw hats, corduroy or moleskin trousers tied at the knee with string. Obviously some may have to be played by girls, but try to preserve BOTTOM & FLUTE as male roles. N.B. Pupils should be made aware that the title of the next song is a literary and theatrical term for Shakespeare's rough-and-ready artisans/workers, who often provide the "comic relief".

TRACK 4: RUDE MECHANICALS

SEXTET: RUDE MECHANICALS, THAT'S WHAT THEY CALL US.
LET'S HEAR THE CHORUS,

CHORUS: ARR, OO-ARR!

SEXTET: RUDE MECHANICALS, PROUD OF IT TOO,
AND WE'RE READY TO BE RUDE TO YOU!

CHORUS: *(While the sextet do a rustic dance)*
RUDE MECHANICALS, THAT'S WHAT WE CALL THEM,
LET'S HEAR IT FOR THEM...
ARR, OO-ARR!
RUDE MECHANICALS, PROUD OF IT TOO,
AND THEY'RE READY TO BE RUDE TO YOU!

SEXTET: ROUGH AND READY WE MAY BE,
BUT DID THE LIKES OF US YOU EVER SEE?

LA, LA, LA, LA, LA
LA, LA, LA, LA, LA
LA, LA, LA, LA, LA, LA
SOME MAY SAY WE'RE CRUDE AS ANIMALS
RUDE MECHANICALS IS WHAT WE ARE!

CHORUS: OO-ARR!

SEXTET: RUDE MECHANICALS...

CHORUS: ARR, OO-ARR!

SEXTET: IS WHAT WE ARE!

ALL: *(Shouted)* Oo-arr!

QUINCE: Is all our company here?

OTHER 5: Arr!

QUINCE: *(Producing some sheets of paper)* This what you see here be the playlet we be going to present to the Duke and Duchess on their wedding day.

BOTTOM: What be the play. Peter Quince?

QUINCE: 'Tis the most lamentable tragedy, and most cruel death of Pyramus and

Thisbe.

- BOTTOM:** Tragedy, eh? That be roight up my street! Now, Peter, tell us our parts. Masters, spread yourselves. *(The five form a line)*
- QUINCE:** Answer as I call you. Nick Bottom, the weaver.
- BOTTOM:** *(Stepping forward)* Ready. Tell me my part.
- QUINCE:** You're to play Pyramus,
- BOTTOM:** What is Pyramus, a lover or a tyrant?
- QUINCE:** A lover who kills himself most gallantly for love.
- BOTTOM:** Perfect type casting. Just you see, when I play it, there won't be a dry eye in the house.
- SNUG:** *(Who has a running feud with Bottom)* You mean a dry seat.

Bottom glares at Snug, then steps back into line.

- QUINCE:** Francis Flute, the bellows-maker.
- FLUTE:** *(Stepping forward)* Here, Peter Quince.
- QUINCE:** Flute, you must play Thisbe.
- FLUTE:** What is this Thisbe, a wandering Knight?
- QUINCE:** It's the lady Pyramus loves.
- FLUTE:** Oh, don't let me play a woman. I have a beard coming.
- QUINCE:** Well, shave it off, and speak falsetto.
- BOTTOM:** Let me play Thisbe. I can speak falsetto. *(Does so, "camping" it up)* "Thisbe, Thisbe. Ah, Pyramus, my lover dear, dear dear."
- SNUG:** That's about as feminine as Arnold Schwarzenegger. *(Or latest macho image. Bottom glares at him.)*
- QUINCE:** No, no. You must play Pyramus, and Flute, you Thisbe.
- BOTTOM:** Very well. Proceed. *(Steps back into line.)*
- QUINCE:** Robin Starveling, the tailor.
- STARVELING:** Here, Peter Quince.
- QUINCE:** You, Pyramus's father; myself Thisbe's father; Snug the joiner, you the Lion's part: and there we have the play cast.
- SNUG:** *(Stepping forward)* Can you let me have the Lion's part now? I'm a slow study.
- BOTTOM:** You can say that again. Last play we did, you had one line, and you still forgot it *(Snug glares at Bottom)*
- QUINCE:** There are no lines; just the odd roar. *(Snug steps back into line.)*
- BOTTOM:** Let me play the Lion as well. I can roar like anything...
- QUINCE:** Nick Bottom, you'd play every part if I let you. No, you can play no part but Pyramus,
- BOTTOM:** Very well, I'll undertake it.

QUINCE: Masters, here are your parts. *(He hands them sheets of paper.)* And please learn them by tomorrow night. We'll meet in Palace Wood, a couple of miles out of town.

STARVELING: Palace Wood? They do say strange things happen there.

BOTTOM: Arr!

THE REST: Arr!

QUINCE: But it be the best place to rehearse, for no one will observe us, and get to know of it. So I'll see you all then.

BOTTOM: And make sure you're all word perfect.

SNUG: I shall be. *(He roars. Bottom glares at him.)*

TRACK 5: **RUDE MECHANICALS (REPRISE)**

SEXTET: RUDE MECHANICALS, THAT'S WHAT WE ARE.

BOTTOM: AND I AM THEIR BRIGHTEST STAR!

SEXTET: THOUGH SOME MAY SAY WE'RE CRUDE AS ANIMALS.

RUDE MECHANICALS IS WHAT WE ARE!

(Shouted) Oo-arr!

All exit.