

# AUDITIONS

Warren Players' Shakespeare Troupe Production of

WILLIAM SHAKESPEARE'S

## TWELFTH NIGHT

Directed by Nyssa Brumagin

Saturday, August 21 @ First Lutheran Church, 6:00 p.m.

Sunday, August 22 @ First Lutheran Church, 2:00 p.m.

Cast Announced: Wednesday, August 25

[www.warrenplayers.com](http://www.warrenplayers.com)

Read Through: Saturday, August 28 at First Lutheran Church, 9:00 am.

**NOTE:** This show will not be performed until May. Rehearsals are minimal but will last over the course of a year. Please keep this in mind before auditioning.

WILLIAM SHAKESPEARE'S  
TWELFTH NIGHT

Auditions will be held:

6:00 pm. Saturday, August 21

2:00 pm. Sunday, August 22

at First Lutheran Church

For auditions, you will be asked to:

- Read from the attached scenes
  - You will read a monologue.
  - You will read at least one of the dialogues with another auditionee.
  - You may request which part to read, but you may also be asked to read additional parts as well.
- Sing "Happy Birthday"

Audition forms can be filled before or at the beginning of auditions.

The cast announcement will be made on Wednesday, August 25. The cast list will be posted on our website, [www.warrenplayers.com](http://www.warrenplayers.com).

Read through will be Saturday, August 28 at 9:00 am at First Lutheran Church.

For more information, message or call Nyssa Brumagin, 814-706-7809.  
If calling and Nyssa does not answer, please leave a voice message.

# WILLIAM SHAKESPEARE'S TWELFTH NIGHT

## Synopsis:

Duke Orsino of Illyria is in love with Olivia, but she rejects his advances. A shipwrecked Viola arrives on Illyria's shores, disguises herself as a boy named Cesario, and joins Orsino's court. Orsino sends Cesario to woo Olivia for him, but instead of falling for the duke, Olivia falls for Cesario, not knowing their true identity. Viola, however, is falling in love with Orsino.

## Cast List:

<b>VIOLA (CESARIO)</b>	Female young adult	Shipwreck survivor (Orsino's attendant)
<b>ORSINO</b>	Male young adult	Duke and Count of Illyria
<b>OLIVIA</b>	Female young adult	Beautiful and mourning Countess
<b>TOBY</b>	Male older adult	Olivia's drunkard Uncle
<b>ANDREW</b>	Male young adult	A Knight and Toby's drinking companion
<b>MARIA</b>	Female older adult	Olivia's waiting-gentlewoman
<b>MALVOLIO</b>	Male older adult	Olivia's steward
<b>FESTE</b>	Unisex age ambiguous	Court Jester
<b>FABIAN</b>	Unisex age ambiguous	Member of Olivia's household
<b>SEBASTIAN</b>	Male young adult	Viola's twin brother
<b>ANTONIO</b>	Male age ambiguous	Sebastian's friend and a pirate

Minor Characters: attendants, servants, officers, and a priest.

# WILLIAM SHAKESPEARE'S TWELFTH NIGHT

## **Rehearsal Schedule**

### **PLEASE TAKE NOTE!!!**

This show will not be performed until May. Rehearsals are minimal but will last over the course of a year. Please keep this in mind before auditioning.

August 28, 2021. 9:00 am.	February 19, 2022. 9:00 am.
September 11, 2021. 9:00 am.	March 12, 2022. 9:00 am.
October 2, 2021. 9:00 am.	April 2, 2022. 9:00 am.
October 19, 2021. 9:00 am.	April 23, 2022. 9:00 am.
November 13, 2021. 9:00 am.	May 14, 2022. 9:00 am.
December 4, 2021. 9:00 am.	May 17, 2022. 7:00 pm.
December 18, 2021. 9:00 am.	May 18, 2022. 7:00 pm.
January 8, 2022. 9:00 am.	May 19, 2022. 7:00 pm.
January 29, 2022. 9:00 am.	

## **Show Dates**

May 20, 2022. 7:30 pm.

May 21, 2022. 7:30 pm.

May 22, 2022. 2:00 pm.

All rehearsals (unless otherwise notified) will be held at the First Lutheran Church.

As a “troupe,” we may have extra events that are not listed or scheduled yet. Any such event will not be mandatory but voluntary.

Production: William Shakespeare's Twelfth Night  
Shakespeare Troupe, 2021-2022

Name: \_\_\_\_\_

Birth Date: \_\_\_\_\_

Parent/Guardian Name(s)(if under 18 years of age): \_\_\_\_\_

Email: \_\_\_\_\_

May we contact you by email with Warren Player's Information after the show? Yes No

Home Phone: (\_\_\_\_) \_\_\_\_-\_\_\_\_

Cell Phone: (\_\_\_\_) \_\_\_\_-\_\_\_\_

Role(s) Desired: \_\_\_\_\_

Will you accept another role, including small or nonspeaking parts? Yes No

Please list below all possible scheduling conflicts that might occur  
during this rehearsal/production period.

When listing possible conflicts, please consider school, work, church, sports, and any other personal or organizational obligations you may have. It is up to the Director to decide whether your conflicts can be accommodated during the rehearsal process for this production. Try to be as complete as possible so the Director can make an informed decision.

Day/Date	Describer Conflict	Is it Flexible?

Comments about your conflicts listed on the pervious page:

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Limited to the space below, please list significant roles that you have played in the past.

Show	Role	Date	Organization

Do you know how to play an instrument? If so, what?    Yes    No

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Whether in cast or not, are you willing to work on the crew?    Yes    No

If yes, please mark the crews you are interested in:

Sound                                  Props                                  Stage Crew

Scenic Painting                      Makeup                                  Lighting

Concessions                          Costumes                                  Set Building

Do you know your clothing size? If not, leave this section blank.

Shirt:            S            M            L            XL            XXL    Other: \_\_\_\_\_

Pants:            Waist: \_\_\_\_\_            Length: \_\_\_\_\_            Ladies: \_\_\_\_\_

Actor's Name: \_\_\_\_\_

This image shows a single sheet of white paper with horizontal blue ruling lines. The lines are evenly spaced and run across the width of the page. There are no margins, text, or other markings on the paper.

## Call Back:

Actor Notified: \_\_\_\_\_

Role Accepted: Yes No

# TWELFTH NIGHT *or,* WHAT YOU WILL

*By* WILLIAM SHAKESPEARE

*Edited by* BARBARA A. MOWAT  
*and* PAUL WERSTINE

**Audition  
Pack**

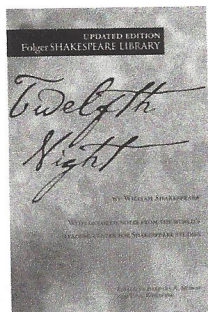
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# Monologue Male

## ACT 1

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### Scene 1

*Enter Orsino, Duke of Illyria, Curio, and other Lords,  
[with Musicians playing.]*

#### ORSINO

FTLN 0001	If music be the food of love, play on.	
FTLN 0002	Give me excess of it, that, surfeiting,	
FTLN 0003	The appetite may sicken and so die.	
FTLN 0004	That strain again! It had a dying fall.	
FTLN 0005	O, it came o'er my ear like the sweet sound	5
FTLN 0006	That breathes upon a bank of violets,	
FTLN 0007	Stealing and giving odor. Enough; no more.	
FTLN 0008	'Tis not so sweet now as it was before.	
FTLN 0009	O spirit of love, how quick and fresh art thou,	
FTLN 0010	That, notwithstanding thy capacity	10
FTLN 0011	Receiveth as the sea, naught enters there,	
FTLN 0012	Of what validity and pitch so'er,	
FTLN 0013	But falls into abatement and low price	
FTLN 0014	Even in a minute. So full of shapes is fancy	
FTLN 0015	That it alone is high fantastical.	15

#### CURIO

FTLN 0016 Will you go hunt, my lord?

FTLN 0017 ORSINO What, Curio?

FTLN 0018 CURIO The hart.

#### ORSINO

FTLN 0019	Why, so I do, the noblest that I have.	
FTLN 0020	O, when mine eyes did see Olivia first,	20

*He exits.*

「*She exits.*」

Dialogue  
#1

FTLN 0173	never draw sword again. Fair lady, do you think you	
FTLN 0174	have fools in hand?	
FTLN 0175	MARIA Sir, I have not you by th' hand.	65
FTLN 0176	ANDREW Marry, but you shall have, and here's my	
FTLN 0177	hand. <i>「He offers his hand.」</i>	
FTLN 0178	MARIA, <i>「taking his hand」</i> Now sir, thought is free. I	
FTLN 0179	pray you, bring your hand to th' butt'ry bar and let	
FTLN 0180	it drink.	70
FTLN 0181	ANDREW Wherefore, sweetheart? What's your	
FTLN 0182	metaphor?	
FTLN 0183	MARIA It's dry, sir.	
FTLN 0184	ANDREW Why, I think so. I am not such an ass but I	
FTLN 0185	can keep my hand dry. But what's your jest?	75
FTLN 0186	MARIA A dry jest, sir.	
FTLN 0187	ANDREW Are you full of them?	
FTLN 0188	MARIA Ay, sir, I have them at my fingers' ends. Marry,	
FTLN 0189	now I let go your hand, I am barren. <i>Maria exits.</i>	
FTLN 0190	TOBY O knight, thou lack'st a cup of canary! When did	80
FTLN 0191	I see thee so put down?	
FTLN 0192	ANDREW Never in your life, I think, unless you see	
FTLN 0193	canary put me down. Methinks sometimes I have	
FTLN 0194	no more wit than a Christian or an ordinary man	
FTLN 0195	has. But I am a great eater of beef, and I believe that	85
FTLN 0196	does harm to my wit.	
FTLN 0197	TOBY No question.	
FTLN 0198	ANDREW An I thought that, I'd forswear it. I'll ride	
FTLN 0199	home tomorrow, Sir Toby.	
FTLN 0200	TOBY <i>Pourquoi</i> , my dear knight?	90
FTLN 0201	ANDREW What is " <i>pourquoi</i> "? Do, or not do? I would I	
FTLN 0202	had bestowed that time in the tongues that I have in	
FTLN 0203	fencing, dancing, and bearbaiting. O, had I but	
FTLN 0204	followed the arts!	
FTLN 0205	TOBY Then hadst thou had an excellent head of hair.	95
FTLN 0206	ANDREW Why, would that have mended my hair?	
FTLN 0207	TOBY Past question, for thou seest it will not <i>「curl by」</i>	
FTLN 0208	nature.	



FTLN 0209	ANDREW	But it becomes 'me' well enough, does 't not?	
FTLN 0210	TOBY	Excellent! It hangs like flax on a distaff, and I	100
FTLN 0211		hope to see a huswife take thee between her legs	
FTLN 0212		and spin it off.	
FTLN 0213	ANDREW	Faith, I'll home tomorrow, Sir Toby. Your	
FTLN 0214		niece will not be seen, or if she be, it's four to one	
FTLN 0215		she'll none of me. The Count himself here hard by	105
FTLN 0216		woos her.	
FTLN 0217	TOBY	She'll none o' th' Count. She'll not match above	
FTLN 0218		her degree, neither in estate, years, nor wit. I have	
FTLN 0219		heard her swear 't. Tut, there's life in 't, man.	
FTLN 0220	ANDREW	I'll stay a month longer. I am a fellow o' th'	110
FTLN 0221		strangest mind i' th' world. I delight in masques	
FTLN 0222		and revels sometimes altogether.	
FTLN 0223	TOBY	Art thou good at these kickshawses, knight?	
FTLN 0224	ANDREW	As any man in Illyria, whatsoever he be,	
FTLN 0225		under the degree of my betters, and yet I will not	115
FTLN 0226		compare with an old man.	
FTLN 0227	TOBY	What is thy excellence in a galliard, knight?	
FTLN 0228	ANDREW	Faith, I can cut a caper.	
FTLN 0229	TOBY	And I can cut the mutton to 't.	
FTLN 0230	ANDREW	And I think I have the back-trick simply as	120
FTLN 0231		strong as any man in Illyria.	
FTLN 0232	TOBY	Wherefore are these things hid? Wherefore have	
FTLN 0233		these gifts a curtain before 'em? Are they like to	
FTLN 0234		take dust, like Mistress Mall's picture? Why dost	
FTLN 0235		thou not go to church in a galliard and come home	125
FTLN 0236		in a coranto? My very walk should be a jig. I would	
FTLN 0237		not so much as make water but in a sink-a-pace.	
FTLN 0238		What dost thou mean? Is it a world to hide virtues	
FTLN 0239		in? I did think, by the excellent constitution of thy	
FTLN 0240		leg, it was formed under the star of a galliard.	130
FTLN 0241	ANDREW	Ay, 'tis strong, and it does indifferent well in a	
FTLN 0242		'dun-colored' stock. Shall we 'set' about some	
FTLN 0243		revels?	

Dialogue  
#2

FTLN 0462	OLIVIA	Speak to me. I shall answer for her. Your will?	
FTLN 0463	VIOLA	Most radiant, exquisite, and unmatchable	
FTLN 0464		beauty—I pray you, tell me if this be the lady of the	
FTLN 0465		house, for I never saw her. I would be loath to cast	170
FTLN 0466		away my speech, for, besides that it is excellently	
FTLN 0467		well penned, I have taken great pains to con it. Good	
FTLN 0468		beauties, let me sustain no scorn. I am very comptible	
FTLN 0469		even to the least sinister usage.	
FTLN 0470	OLIVIA	Whence came you, sir?	175
FTLN 0471	VIOLA	I can say little more than I have studied, and	
FTLN 0472		that question's out of my part. Good gentle one,	
FTLN 0473		give me modest assurance if you be the lady of the	
FTLN 0474		house, that I may proceed in my speech.	
FTLN 0475	OLIVIA	Are you a comedian?	180
FTLN 0476	VIOLA	No, my profound heart. And yet by the very	
FTLN 0477		fangs of malice I swear I am not that I play. Are	
FTLN 0478		you the lady of the house?	
FTLN 0479	OLIVIA	If I do not usurp myself, I am.	
FTLN 0480	VIOLA	Most certain, if you are she, you do usurp	185
FTLN 0481		yourself, for what is yours to bestow is not yours to	
FTLN 0482		reserve. But this is from my commission. I will on	
FTLN 0483		with my speech in your praise and then show you	
FTLN 0484		the heart of my message.	
FTLN 0485	OLIVIA	Come to what is important in 't. I forgive you	190
FTLN 0486		the praise.	
FTLN 0487	VIOLA	Alas, I took great pains to study it, and 'tis	
FTLN 0488		poetical.	
FTLN 0489	OLIVIA	It is the more like to be feigned. I pray you,	
FTLN 0490		keep it in. I heard you were saucy at my gates, and	195
FTLN 0491		allowed your approach rather to wonder at you than	
FTLN 0492		to hear you. If you be not mad, begone; if you have	
FTLN 0493		reason, be brief. 'Tis not that time of moon with me	
FTLN 0494		to make one in so skipping a dialogue.	
FTLN 0495	MARIA	Will you hoist sail, sir? Here lies your way.	200
FTLN 0496	VIOLA	No, good swabber, I am to hull here a little	

FTLN 0497	longer.—Some mollification for your giant, sweet	
FTLN 0498	lady.	
FTLN 0499	[OLIVIA] Tell me your mind.	
FTLN 0500	[VIOLA] I am a messenger.	205
FTLN 0501	OLIVIA Sure you have some hideous matter to deliver	
FTLN 0502	when the courtesy of it is so fearful. Speak your	
FTLN 0503	office.	
FTLN 0504	VIOLA It alone concerns your ear. I bring no overture	
FTLN 0505	of war, no taxation of homage. I hold the olive in	210
FTLN 0506	my hand. My words are as full of peace as matter.	
FTLN 0507	OLIVIA Yet you began rudely. What are you? What	
FTLN 0508	would you?	
FTLN 0509	VIOLA The rudeness that hath appeared in me have I	
FTLN 0510	learned from my entertainment. What I am and	215
FTLN 0511	what I would are as secret as maidenhead: to your	
FTLN 0512	ears, divinity; to any other's, profanation.	
FTLN 0513	OLIVIA Give us the place alone. We will hear this	
FTLN 0514	divinity. <i>['Maria and Attendants exit.']</i> Now, sir, what	
FTLN 0515	is your text?	220
FTLN 0516	VIOLA Most sweet lady—	
FTLN 0517	OLIVIA A comfortable doctrine, and much may be said	
FTLN 0518	of it. Where lies your text?	
FTLN 0519	VIOLA In Orsino's bosom.	
FTLN 0520	OLIVIA In his bosom? In what chapter of his bosom?	225
FTLN 0521	VIOLA To answer by the method, in the first of his heart.	
FTLN 0522	OLIVIA O, I have read it; it is heresy. Have you no more	
FTLN 0523	to say?	
FTLN 0524	VIOLA Good madam, let me see your face.	
FTLN 0525	OLIVIA Have you any commission from your lord to	230
FTLN 0526	negotiate with my face? You are now out of your	
FTLN 0527	text. But we will draw the curtain and show you the	
FTLN 0528	picture. <i>['She removes her veil.']</i> Look you, sir, such a	
FTLN 0529	one I was this present. Is 't not well done?	
FTLN 0530	VIOLA Excellently done, if God did all.	235
FTLN 0531	OLIVIA 'Tis in grain, sir; 'twill endure wind and	
FTLN 0532	weather.	



Scene 5  
*Enter Maria and 'Feste, the Fool.'*

Dialogue

#3

FTLN 0296	MARIA	Nay, either tell me where thou hast been, or I	
FTLN 0297		will not open my lips so wide as a bristle may enter	
FTLN 0298		in way of thy excuse. My lady will hang thee for thy	
FTLN 0299		absence.	
FTLN 0300	FOOL	Let her hang me. He that is well hanged in this	5
FTLN 0301		world needs to fear no colors.	
FTLN 0302	MARIA	Make that good.	
FTLN 0303	FOOL	He shall see none to fear.	
FTLN 0304	MARIA	A good Lenten answer. I can tell thee where	
FTLN 0305		that saying was born, of "I fear no colors."	10
FTLN 0306	FOOL	Where, good Mistress Mary?	
FTLN 0307	MARIA	In the wars; and that may you be bold to say in	
FTLN 0308		your foolery.	
FTLN 0309	FOOL	Well, God give them wisdom that have it, and	
FTLN 0310		those that are Fools, let them use their talents.	15
FTLN 0311	MARIA	Yet you will be hanged for being so long absent.	
FTLN 0312		Or to be turned away, is not that as good as a	
FTLN 0313		hanging to you?	
FTLN 0314	FOOL	Many a good hanging prevents a bad marriage,	
FTLN 0315		and, for turning away, let summer bear it out.	20
FTLN 0316	MARIA	You are resolute, then?	
FTLN 0317	FOOL	Not so, neither, but I am resolved on two points.	
FTLN 0318	MARIA	That if one break, the other will hold, or if both	
FTLN 0319		break, your gaskins fall.	
FTLN 0320	FOOL	Apt, in good faith, very apt. Well, go thy way. If Sir	25
FTLN 0321		Toby would leave drinking, thou wert as witty a	
FTLN 0322		piece of Eve's flesh as any in Illyria.	
FTLN 0323	MARIA	Peace, you rogue. No more o' that. Here comes	
FTLN 0324		my lady. Make your excuse wisely, you were best.	

*'She exits.'*

*Enter Lady Olivia with Malvolio 'and Attendants.'*

FTLN 0325	FOOL, 'aside'	Wit, an 't be thy will, put me into good	30
FTLN 0326		fooling! Those wits that think they have thee do very	
FTLN 0327		oft prove fools, and I that am sure I lack thee may	
FTLN 0328		pass for a wise man. For what says Quinapalus?	
FTLN 0329		"Better a witty Fool than a foolish wit."—God bless	
FTLN 0330		thee, lady!	35