

ALL RIGHTS RESERVED

**Copyright Protection.** This play (the “Play”) is fully protected under the copyright laws of the United States of America and all countries with which the United States has reciprocal copyright relations, whether through bilateral or multilateral treaties or otherwise, and including, but not limited to, all countries covered by the Pan-American Copyright Convention, the Universal Copyright Convention, and the Berne Convention.

**Reservation of Rights.** All rights to this Play are strictly reserved, including, without limitation, professional and amateur stage performance rights; motion picture, recitation, lecturing, public reading, radio broadcasting, television, video, and sound recording rights; rights to all other forms of mechanical or electronic reproduction now known or yet to be invented, such as CD-ROM, CD-I, DVD, photocopying, and information storage and retrieval systems; and the rights of translation into non-English languages.

**Performance Licensing and Royalty Payments.** Amateur and stock performance rights to this Play are controlled exclusively by Playscripts, Inc. (“Playscripts”). No amateur or stock production groups or individuals may perform this Play without obtaining advance written permission from Playscripts. Required royalty fees for performing this Play are specified online at the Playscripts website ([www.playscripts.com](http://www.playscripts.com)). Such royalty fees may be subject to change without notice. Although this book may have been obtained for a particular licensed performance, such performance rights, if any, are not transferable. Required royalties must be paid every time the Play is performed before any audience, whether or not it is presented for profit and whether or not admission is charged. All licensing requests and inquiries concerning amateur and stock performance rights should be addressed to Playscripts (see contact information on opposite page).

Inquiries concerning all other rights should be addressed to Playscripts, as well; such inquiries will be communicated to the author and the author’s agent, as applicable.

**Restriction of Alterations.** There shall be no deletions, alterations, or changes of any kind made to the Play, including the changing of character gender, the cutting of dialogue, or the alteration of objectionable language, unless directly authorized by Playscripts. The title of the Play shall not be altered.

**Author Credit.** Any individual or group receiving permission to produce this Play is required to give credit to the author as the sole and exclusive author of the Play. This obligation applies to the title page of every program distributed in connection with performances of the Play, and in any instance that the title of the Play appears for purposes of advertising, publicizing, or otherwise exploiting the Play and/or a production thereof. The name of the author must appear on a separate line, in which no other name appears, immediately beneath the title and of a font size at least 50% as large as the largest letter used in the title of the Play. No person, firm, or entity may receive credit larger or more prominent than that accorded the author. The name of the author may not be abbreviated or otherwise altered from the form in which it appears in this Play.

**Publisher Attribution.** All programs, advertisements, and other printed material distributed or published in connection with the amateur or stock production of the Play shall include the following notice:

**Produced by special arrangement with Playscripts, Inc.**  
**([www.playscripts.com](http://www.playscripts.com))**

**Prohibition of Unauthorized Copying.** Any unauthorized copying of this book or excerpts from this book is strictly forbidden by law. Except as otherwise permitted by applicable law, no part of this book may be reproduced, stored in a retrieval system, or transmitted in any form, by any means now known or yet to be invented, including, without limitation, photocopying or scanning, without prior permission from Playscripts.

**Statement of Non-affiliation.** This Play may include references to brand names and trademarks owned by third parties, and may include references to public figures. Playscripts is not necessarily affiliated with these public figures, or with the owners of such trademarks and brand names. Such references are included solely for parody, political comment, or other permitted purposes.

**Permissions for Sound Recordings and Musical Works.** This Play may contain directions calling for the performance of a portion, or all, of a musical work, or performance of a sound recording of a musical work. Playscripts has not obtained permissions to perform such works. The producer of this Play is advised to obtain such permissions, if required in the context of the production. The producer is directed to the websites of the U.S. Copyright Office ([www.copyright.gov](http://www.copyright.gov)), ASCAP ([www.ascap.com](http://www.ascap.com)), BMI ([www.bmi.com](http://www.bmi.com)), and NMPA ([www.nmpa.org](http://www.nmpa.org)) for further information on the need to obtain permissions, and on procedures for obtaining such permissions.

## The Rules in Brief

- 1) Do NOT perform this Play without obtaining prior permission from Playscripts, and without paying the required royalty.
- 2) Do NOT photocopy, scan, or otherwise duplicate any part of this book.
- 3) Do NOT alter the text of the Play, change a character's gender, delete any dialogue, or alter any objectionable language, unless explicitly authorized by Playscripts.
- 4) DO provide the required credit to the author and the required attribution to Playscripts in all programs and promotional literature associated with any performance of this Play.

*For more details on these and other rules, see the opposite page.*

## Copyright Basics

This Play is protected by United States and international copyright law. These laws ensure that playwrights are rewarded for creating new and vital dramatic work, and protect them against theft and abuse of their work.

A play is a piece of property, fully owned by the playwright, just like a house or car. You must obtain permission to use this property, and must pay a royalty fee for the privilege—*whether or not you charge an admission fee*. Playscripts collects these required payments on behalf of the author.

**Anyone who violates an author's copyright is liable as a copyright infringer under United States and international law.** Playscripts and the author are entitled to institute legal action for any such infringement, which can subject the infringer to actual damages, statutory damages, and attorneys' fees. A court may impose statutory damages of up to \$150,000 for willful copyright infringements. U.S. copyright law also provides for possible criminal sanctions. Visit the website of the U.S. Copyright Office ([www.copyright.gov](http://www.copyright.gov)) for more information.

**THE BOTTOM LINE:** If you break copyright law, you are robbing a playwright and opening yourself to expensive legal action. Follow the rules, and when in doubt, ask us.

**Playscripts, Inc.**  
450 Seventh Ave, Suite 809  
New York, NY 10123

toll-free phone: 1-866-NEW-PLAY  
email: [info@playscripts.com](mailto:info@playscripts.com)  
website: [www.playscripts.com](http://www.playscripts.com)

## **Cast of Characters**

QUINCE

BOTTOM

SNUG

FLUTE

SNOUT

STARVELING

PUCK

OBERON

TITANIA

PEASEBLOSSOM

COBWEB

MOTH

MUSTARDSEED

THESEUS

HIPPOLYTA

HELENA

LYSANDER

DEMETRIUS

HERMIA

PHILOSTRATE

EGEUS

PAPARAZZI

INDIAN BOY

HORSE

WOMAN

FAMILY

ANNOUNCER

MEDEA

## **Production Notes**

The Set should be that of a 1920s or 1930s style Hollywood sound-stage, with Screen stands, light stands, and light diffusers rising up, tree-like, but on rollers so they can be moved and manipulated. In the center of the stage there should be a projection screen set high enough that action can be played under it while it is on. The whole thing should give the appearance of a cross between an Oscar night stage, and a metal and light forest. It would be optimum if the stands/trees could be moved in and out for the forest scenes, but please bear in mind that action occurs on the screen during the forest segments.

Costuming should be looked at in these terms—the Athenian nobles are like current Hollywood movie stars, and should dress accordingly. The Fairies are Old School Hollywood, and can be done up like Hollywood icons of the 20s and 30s. The mechanicals should look like film students/film crew.

# MIDSUMMER NIGHT'S DREAM: THE MOVIE

**Being a Most Excellent Multi-media production of the tragically hilarious *Midsommer Night's Dreame*, scribed by William Shakespeare, with a most judicious cutting and inclusion of filmed segments by William Averill**

*(Pre Show: At about ten minutes before curtain, The MECHANICALS enter; dressed up in the fashion of film/stage crew, begin to set things up for Thesus's grand engagement announcement. They set a podium, some red carpet down the aisles, and generally arrange things. The scene should contained improvised dialogue, and while QUINCE tells people what to do, BOTTOM repeats it, and generally bosses everyone around.*

*After about five minutes [five till curtain], they leave, the lights dim just a little, and the screen fades in on a forest. PUCK rises up from below the screen shot and fills the screen with his face. He pokes the at the screen, curious. He then backs away, and does a very silly and stupid dance, amusing himself greatly. While this happens, the FAIRIES enter, and proceed to wreck and alter everything the MECHANICALS have done, PUCK directing from the screen. They trash the set, and then run off, giggling. One of the FAIRIES leads a SMALL BOY, and as the rest of the fairies run off, OBERON enters, sees the FAIRY and the BOY, and watches them leave, upset. He claps his hands, and the screen goes blank, fairies exit quickly.*

*Just before the play begins, the MECHANICALS re-enter, see what's been destroyed, panic, and attempt to fix everything. They should still be putting the finishing touches on, as the lights come down, and the screen lights up.)*

## FILM SEGMENT ONE

*(Stage lights down. Screen lights up.)*

**ANNOUNCER.** *(Off-Stage:)* It all started one Midsummer night, a long long time ago, far, far away.

*(Fade in on THESEUS, looking stern.)*

He was the Duke of Athens—

*(Fade out THESEUS. Fade in on HIPPOLYTA, and swing the screen around, in the style of modern television like Lost.)*

She was the Queen of the Amazons.

*(Fade out HIPPOLYTA. Fade In: THESEUS and PHILOSTRATE getting ready for battle.)*

**PHILOSTRATE.** You cannot love her, Theseus; we've come to conquer these people.

**THESEUS.** Then I shall conquer her. With my love!

*(A battle scene.)*

**ANNOUNCER.** *(Off-Stage:)* Theirs was a love that would live or die on the battlefield.

*(THESEUS and HIPPOLYTA battle.)*

**HIPPOLYTA.** Would you make me your slave?

**THESEUS.** No, I would make you my wife.

**HIPPOLYTA.** There is a difference?

*(Fade out battle; fade in on THESEUS and HIPPOLYTA, holding hands, looking stern.)*

**ANNOUNCER.** In a time of legends, their love would change an empire. In four days and four nights, upon their marriage, Athens will never be the same!

*(Fade out on hands. In on THESEUS.)*

**THESEUS.** Stir the Athenian youth to merriment. This is gonna be one serious wedding party.

**ANNOUNCER.** A Midsummer Night's Nuptial. It's going to be. The party of a lifetime.

*(Fade out.)*

ACT I

Scene One

(THESEUS and HIPPOLYTA enter from audience, with train.  
PAPARAZZI follow.)

**PAPARAZZI #1.** Theseus, Theseus, how do you feel about your upcoming marriage, that's already being billed the Wedding of the Century!

**THESEUS.** We're incredibly excited.

**PAPARAZZI #2.** Hippolyta, is there any truth to the rumor that Theseus forced you to marry him by beating you in battle?

**HIPPOLYTA.** He beat me only in the battle for my heart. Now we are to wed in merriment.

**PAPARAZZI #3.** What about the shocking public displays of affection among Athenian youth? How long will you allow it to continue?

**THESEUS.** The kids are alright.

**PAPARAZZI #4.** What about Demetrius and Helena? Any truth to the rumors it may be more than friendship?

**HIPPOLYTA.** We find it hard to condemn acts of love in this, our time of great happiness.

**PAPARAZZI #5.** Philostrate—do you have any insight into the nuptial arrangement?

**PHILOSTRATE.** I just work here, man.

**THESEUS.** Please, no more questions.

(PAPARAZZI sigh, but stick around, flash pictures, and make notes.)

Go, Philostrate, Stir up the Athenian youth to merriments;

(Enter EGEUS, HERMIA, LYSANDER, and DEMETRIUS.  
The PAPARAZZI stick around, writing things down, and 'ooh-ing' and 'ahh-ing' as secrets are revealed.)

Egeus, what's the news with thee?

**EGEUS.** I'm having trouble with my daughter Hermia.

**PAPARAZZI #1.** Is this THE Hermia, set to marry Demetrius?

**HERMIA.** I'm right here, and yes. But I want to marry Lysander.

(PAPARAZZI are shocked, maybe even an 'oh, that's not good'.)

**EGEUS.** You see, Theseus? She's completely going against my wishes. I want her to marry Demetrius!

**PAPARAZZI #2.** Hermia, are you aware of the stiff penalties in Athens for disobeying fathers?

**HERMIA.**

I must know, the worst that may befall me in this case,  
If I refuse to wed Demetrius?

*(Big 'Oooooo' from PAPARAZZI. More photos.)*

**THESEUS.**

Either to die or to abjure  
Forever the society of men.

**DEMETRIUS.**

Relent, sweet Hermia: and, Lysander, yield  
Thy crazed title to my certain right.

**LYSANDER.**

You have her father's love, Demetrius;  
Let me have Hermia's: do you marry him.

**EGEUS.**

Scornful Lysander! True, he hath my love,  
And what is mine my love shall render him.  
And she is mine, and all my right of her  
I do estate unto Demetrius.

**LYSANDER.**

I am, my lord, as well derived as he,  
As well possess'd; my love is more than his;  
And, which is more than all these boasts can be,  
I am beloved of beauteous Hermia.

**PAPARAZZI #3.** Plus, I heard that Demetrius was caught kissing  
Lady Helena,  
And now she's in love with him!

*(DEMETRIUS looks ashamed, PAPARAZZI laugh.)*

**PAPARAZZI #4.** It's true, I got the photos!

**PAPARAZZI #5.** Any comment, Demetrius?

*(DEMETRIUS shakes his head, LYSANDER looks triumphant.)*

**THESEUS.**

I must confess that I have heard so much,  
Hermia, think hard, and prepare your choice  
Obey your father's wishes and marry Demetrius, or  
To death, or to a vow of single life.

*(Exeunt all but LYSANDER and HERMIA, followed by PAPA-  
PARAZZI.)*

**LYSANDER.** How now, my love! Why is your cheek so pale?

**HERMIA.**

Belike for want of rain, which I could well  
Beteem them from the tempest of my eyes.

**LYSANDER.**

A good persuasion: therefore, hear me, Hermia.  
Steal forth thy father's house to-morrow night;  
And in the wood, a league without the town,  
There will I stay for thee.

**HERMIA.**

My good Lysander! I swear to thee,  
by Cupid's strongest bow,  
To-morrow truly will I meet with thee.

**LYSANDER.** Keep promise, love. Look, here comes Helena.

*(Enter HELENA.)*

**HERMIA.** God speed fair Helena! Whither away?

**HELENA.**

Call you me fair? That fair again unsay.  
Demetrius loves your fair: O happy fair!  
O, teach me how you look, and with what art  
You sway the motion of Demetrius' heart.

**HERMIA.** I frown upon him, yet he loves me still.

**HELENA.** O that your frowns would teach my smiles such skill!

**HERMIA.** I give him curses, yet he gives me love.

**HELENA.** O that my prayers could such affection move!

**HERMIA.**

Take comfort: he no more shall see my face;  
Lysander and myself will fly this place.

**LYSANDER.**

Helen, to you our minds we will unfold:  
Tomorrow night, through Athens' gates have we devised to steal.

**HERMIA.**

And in the woods, where you and I once played  
There, my Lysander and myself shall meet;  
Farewell, sweet playfellow; pray thou for us;  
And good luck grant thee thy Demetrius!

*(Exit LYSANDER and HERMIA.)*

**HELENA.**

How happy some o'er other some can be!  
If only I could get Demetrius to love me so.

*(She thinks.)*

I will go tell him of fair Hermia's flight:  
Then to the wood will he to-morrow night  
Pursue her; and for this I may receive some,  
Appreciation from the man.

*(Exit HELENA. End Scene. Stage lights go down for the next film segment.)*

## FILM SEGMENT TWO—AN ATHENIAN NEWSCAST

*(Fade in on MEDEA MENDELSON, reporter, mid-sentence.)*

**MEDEA.** —which leaves us all wondering, Helena, Plain Jane, or just Plain Insane? And in celebrity news, the wedding of Theseus and Hippolyta seems to have brought out the worst in the youth of Athens—the Helena, Hermia, Lysander, and Demetrius love square rocking the local gentry, we went to the street to find out how people feel about this shocking development.

*(An 'on the street' sequence, where a reporter asks random people on the streets what they think about Lysander's illicit love of Hermia. Either the actors from the show, or get parents or friends involved.)*

**REPORTER.** So as you can see, it's a city-state divided over this divisive love. Back to you, Medea.

**MEDEA.** Thanks, Phil. In other news, local film students are putting together a movie for the wedding day entertainments. Billed as *Pyramus V. Thisby* in 3-D, it's been described as a Romantic Action Comic Tragic Thriller, and looks to be a summer blockbuster—

*(Fade out on screen, fade in on next scene.)*

## Scene Two—Quince's House

(Athens. Quince's house. Enter QUINCE, SNUG, BOTTOM, FLUTE, SNOOT, and STARVELING.)

**QUINCE.** Is all our company here?

**BOTTOM.** You were best to call them generally, according to the script.

**QUINCE.**

Here is the scroll of every man's name,  
who will play in our cinematic masterpiece before the duke and the  
duchess,  
on his wedding-day at night.

**BOTTOM.** First, good Peter Quince, tell us what the movie is about.

**QUINCE.**

Yes! We're doing the most lamentable comedy,  
and most cruel death of Pyramus and Thisby. In 3-D.

**BOTTOM.** A very good piece of work, I assure you.

**QUINCE.** Answer as I call you. Nick Bottom, the weaver?

**BOTTOM.** Ready. Name what part I am for, and proceed.

**QUINCE.** You, Nick Bottom, are set down for Pyramus.

**BOTTOM.** What is Pyramus? A lover, or a tyrant?

**QUINCE.** A lover, that kills himself most gallant for love.

**BOTTOM.** Ah! Drama!!

(Does "Drama":)

The raging rocks  
And shivering shocks  
Shall break the locks  
Of prison gates;  
And Phibbus' car  
Shall shine from far  
And make and mar  
The foolish Fates.  
This was lofty! Now name the rest of the players.

**QUINCE.** Francis Flute, the bellows-mender?

**FLUTE.** Here, Peter Quince.

**QUINCE.** Flute, you must take Thisby on you.

**FLUTE.** What is Thisby? A wandering knight?

**QUINCE.** It is the lady that Pyramus must love.

**FLUTE.** Nay, faith, let me not play a woman; I have a beard coming.

**BOTTOM.**

An I may hide my face, let me play Thisby too,  
I'll speak in a monstrous little voice.

"Pyramus!, Pyramus! I loooove you! I loooove you!"

**QUINCE.** No, no; you must play Pyramus: and, Flute, you Thisby.

**BOTTOM.** Well, proceed.

**QUINCE.** Robin Starveling, the tailor?

**STARVELING.** Here, Peter Quince.

**QUINCE.** Robin Starveling, you must play Thisby's mother. Tom Snout, the tinker.

**SNOUT.** Here, Peter Quince.

**QUINCE.**

You, Pyramus' father: myself, Thisby's father:  
Snug, the joiner; you, the lion's part: and,  
I hope, here is a movie in the can.

**SNUG.**

Have you the lion's part written?  
pray you, if it be, give it me, for  
I am slow of study.

**QUINCE.** You may do it extempore, for it is nothing but roaring.

**BOTTOM.** Let me play the lion too! Rrrroar!!

**QUINCE.** You can play no part but Pyramus!

**BOTTOM.** Well, I will undertake it.

**QUINCE.**

Masters, here are your sides, learn them by tomorrow, and we will  
meet

In the wood, by moonlight, where we will shoot this excellent film.

**BOTTOM.**

We will meet; and there we may act  
most obscenely and courageously.

**QUINCE.** At the duke's oak we meet.

*(Exeunt All. Scene changes to the forest.)*

*End of Act I*

## ACT II

### Scene One—The Forest

*(A wood near Athens.)*

*(The FAIRIES rush in, playing and laughing, setting up the forest and moving the lights. The screen Fades In on a full face shot of PUCK, smiling and laughing down at the little fairies. They turn and see him, shriek, and all act like they've been 'caught.' During the FAIRIES' speeches, PUCK runs off screen, the screen fades out. PUCK enters the stage.)*

**PUCK.** How now, spirit! whither wander you?

**FAIRY 1.**

Over hill, over dale,  
Thorough bush, thorough brier,

**FAIRY 2.**

Over park, over pale,  
Thorough flood, thorough fire,

**FAIRY 3.**

I do wander everywhere,  
Swifter than the moon's sphere;

**FAIRY 4.**

And I serve the fairy queen,  
To dew her orbs upon the green.

**FAIRY 5.**

The cowslips tall her pensioners be:  
In their gold coats spots you see;

**FAIRY 6.**

Those be rubies, fairy favours,  
In those freckles live their savours:

*(PUCK enters.)*

**FAIRY 7.**

I must go seek some dewdrops here  
And hang a pearl in every cowslip's ear.

**FAIRY 8.**

Farewell, thou lob of spirits; I'll be gone:  
Our queen and all our elves come here anon.

**PUCK.** (*This speech should be illustrated with a Power Point photo presentation, pics as listed below. PUCK changes photos by waving.*) The king doth keep his revels here to-night:

(*Picture—a Happy OBERON and TITANIA.*)

Take heed the queen come not within his sight;

(*Picture—OBERON angry, TITANIA crossed out.*)

For Oberon is passing fell and wrath,

(*Picture—OBERON and TITANIA sightseeing in India. They have the INDIAN BOY.*)

Because that she as her attendant hath

(*Picture—TITANIA points out something to OBERON.*)

A lovely boy, stolen from an Indian king;

She never had so sweet a changeling;

(*Picture—TITANIA running off with INDIAN BOY over her shoulder, OBERON still looking.*)

And jealous Oberon would have the child

(*Picture—OBERON shaking his fist, "I'm gonna get you!!!"*)

And now they never meet in grove or green,

(*Picture—OBERON reading 'Revenge for Fairies' book, PUCK smiling underneath, awaiting orders.*)

By fountain clear, or spangled starlight sheen,

But, they do square, that all their elves for fear

Creep into acorn-cups and hide them there.

**FAIRY.**

Either I mistake your shape and making quite,

Or else you are that shrewd and knavish sprite

**FAIRY 2.**

Call'd Robin Goodfellow: are not you he

That frights the maidens of the villagery;

**FAIRY 3.**

Skim milk, and sometimes labour in the quern

And bootless make the breathless housewife churn;

**FAIRY 4.**

And sometime make the drink to bear no barm;

Mislead night-wanderers, laughing at their harm?

**FAIRY 5.**

Those that Hobgoblin call you and sweet Puck,  
You do their work, and they shall have good luck:

**FAIRY 6.** Are not you he?

*(The following speech should be accompanied by the following Black & White silent film, backed by jaunty piano music. A silent Chaplin-style PUCK wanders up, and says something to SOMEONE IN A HORSE COSTUME. The HORSE gets a funny look and runs away. He enters a hovel, and a WOMAN and her FAMILY are talking. He takes a seat, and the WOMAN sits on top of him. He makes a crazy, crushed face. She continues to talk, not noticing him, so as she rises to pour some tea, he slips out, with the stool, and she comes crashing down. She yells – there's a sign which pops up to say 'TAILOR!!!' She shakes her fist, enraged. Others laugh.)*

**PUCK.**

Thou speak'st aright;  
I am that merry wanderer of the night.  
I jest to Oberon and make him smile  
When I a fat and bean-fed horse beguile,  
The wisest aunt, telling the saddest tale,  
Sometime for three-foot stool mistaketh me;  
Then slip I from her bum, down topples she,  
And 'tailor' cries, and falls into a cough;  
And then the whole quire hold their hips and laugh,  
And waxen in their mirth and neeze and swear  
A merrier hour was never wasted there.  
But, room, fairy! here comes Oberon.

**FAIRY.** And here my mistress. Would that he were gone!

*(Enter, from one side, OBERON, with his train; from the other, TITANIA, with hers. The FAIRIES shriek and hide all across the stage.)*

**OBERON.** Ill met by moonlight, proud Titania.

**TITANIA.** What, jealous Oberon! Fairies, skip hence: I have forsworn his bed and company.

**OBERON.**

Do you amend it then; it lies in you:  
Why should Titania cross her Oberon?  
I do but beg a little changeling boy,

*(On screen – the CHANGELING BOY appears in a forest next to a tree. He is alone.)*

*(On stage—PUCK sees the BOY, exits quickly.)*

To be my henchman.

*(On screen—PUCK appears from a distance, starts to sneak up on the boy to catch him.)*

**TITANIA.**

No, I cannot give him away to you,  
His mother was a votaress of my order:  
And for her sake do I rear up her boy,  
And for her sake I will not part with him.

**OBERON.** How long within this wood intend you stay?

**TITANIA.** Perchance till after Theseus' wedding-day.

**OBERON.** Give me that boy, and I will stay with thee.

*(On screen—PUCK is about to grab the child, when a FAIRY bounces out from behind the tree and smacks him in the forehead. PUCK reels, FAIRY takes child. Fade out.)*

**TITANIA.** Not for thy fairy kingdom. Fairies, away!

*(Exit TITANIA with her train.)*

**OBERON.** My gentle Puck, come hither.

*(PUCK enters.)*

Thou rememberest—

*(Fade in on flower of love, rotating in a cheesy fashion.)*

Upon our adventures, we beheld  
A little western flower,  
Fetch me that flower; the herb I shew'd thee once:  
The juice of it on sleeping eye-lids laid  
Will make or man or woman madly dote  
Upon the next live creature that it sees.

*(Fade out screen.)*

**PUCK.** I'll put a girdle round about the earth, In forty minutes.

*(Exit PUCK.)*

**OBERON.**

Having once this juice,  
I'll watch Titania when she is asleep,  
And drop the liquor of it in her eyes.  
And then, while she is distracted, in love  
I'll make her render up the boy to me.

But who comes here? I am invisible;  
And I will overhear their conference.

*(Enter DEMETRIUS, HELENA following him. OBERON slips offstage. Fade on screen to show him watching the scene intently.)*

**DEMETRIUS.** I love thee not, therefore pursue me not.

**HELENA.**

Your virtue is my privilege: for that  
It is not night when I do see your face.

**DEMETRIUS.**

I'll run from thee and hide me in the brakes,  
And leave thee to the mercy of wild beasts.

**HELENA.**

The wildest hath not such a heart as you.  
Run when you will, the story shall be changed:

**DEMETRIUS.**

I will not stay thy questions; let me go:  
Or, if thou follow me, do not believe  
But I shall do thee mischief in the wood.

*(Exit DEMETRIUS.)*

**HELENA.**

I'll follow thee and make a heaven of hell,  
To die upon the hand I love so well.

*(Exit HELENA, fade out screen. OBERON re-enters.)*

**OBERON.**

Fare thee well, nymph: ere he do leave this grove,  
Thou shalt fly him and he shall seek thy love.

*(Re-enter PUCK.)*

Hast thou the flower there? Welcome, wanderer.

**PUCK.** Ay, there it is.

**OBERON.**

I pray thee, give it me. I shall apply it to Titania's eye,  
And take thou some of it, and seek through this grove:  
A sweet Athenian lady is in love  
With a disdainful youth: anoint his eyes;  
So his eyes fall only on her.

**PUCK.** Fear not, my lord, your servant shall do so.

*(Exeunt both.)*

## Scene Two

*(Another part of the wood. Enter TITANIA, with her train.)*

**TITANIA.** My dear fairies, please. Sing me something, to sleep by.

**FAIRY.** Girls?

*(FAIRIES line up, girl-band style, and sing a pop song to put TITANIA to sleep. The song can be chosen by the actors, but should be something up-tempo [i.e. Destiny's Child-esque] with lots of choreography.)*

*(TITANIA laughs, applauds, grows sleepy, and falls asleep.)*

*(FAIRIES giggle and laugh, gradually wandering away.)*

**FAIRY.** Hence, away! now all is well: One aloof stand sentinel.

*(Exeunt FAIRIES. FAIRY falls asleep. TITANIA sleeps.)*

*(Screen fade in to reveal OBERON. He gives the following speech and directs TWO FAIRIES with his hands, who squeeze the flower on TITANIA's eyelids.)*

**OBERON.**

What thou seest when thou dost wake,  
Do it for thy true-love take,  
When thou wakest, it is thy dear:  
Wake when some vile thing is near.

*(Exit FAIRIES. Fade out on OBERON.)*

*(Enter LYSANDER and HERMIA on the other side of the stage.)*

**LYSANDER.**

We'll rest us, Hermia, if you think it good,  
And tarry for the comfort of the day.

**HERMIA.**

Be it so, Lysander: find you out a bed;  
For I upon this bank will rest my head.

**LYSANDER.**

One turf shall serve as pillow for us both;  
One heart, one bed, two bosoms and one troth.

*(They sleep.)*

*(Enter PUCK.)*

**PUCK.**

Who is here?  
Weeds of Athens he doth wear:

And here the maiden, sleeping sound,  
On the dank and dirty ground.

*(PUCK smiles, applies the potion.)*

When thou wakest, let love forbid  
Sleep his seat on thy eyelid:  
So awake when I am gone;  
For I must now to Oberon.

*(Exit PUCK.)*

*(Enter DEMETRIUS and HELENA, running.)*

**HELENA.** Stay, though thou kill me, sweet Demetrius.

**DEMETRIUS.** Stay, on thy peril: I alone will go.

*(Exit DEMETRIUS.)*

**HELENA.**

O, I am out of breath in this fond chase!  
The more my prayer, the lesser is my grace.  
But who is here? Lysander! on the ground!

*(She tries to wake him. He wakes up, seeing her.)*

**LYSANDER.** *(Awaking:)*

And run through fire  
I will for thy sweet sake.  
Where is Demetrius? O, how fit a word  
Is that vile name to perish on my sword!

**HELENA.**

Do not say so, Lysander; say not so  
Hermia still loves you: then be content.

**LYSANDER.**

Content with Hermia! No; I do repent  
The tedious minutes I with her have spent.  
Not Hermia but Helena I love:  
Who will not change a raven for a dove?

**HELENA.**

Wherefore was I to this keen mockery born?  
When at your hands did I deserve this scorn?  
O, that a lady, of one man refused.  
Should of another therefore be abused!

*(Exit HELENA.)*

**LYSANDER.**

She sees not Hermia. Hermia, sleep thou there:  
And never mayst thou come Lysander near!  
And, all my powers, address your love and might  
To honour Helen and to be her knight!

*(Exit LYSANDER.)*

**HERMIA.**

Lysander! what, removed? Lysander! lord!  
What, out of hearing? gone? no sound, no word?  
Alack, where are you speak, an if you hear;  
Speak, of all loves! I swoon almost with fear.

*(Exit HERMIA.)*

*(Screen fade up on PUCK running in, looking at audience. He looks down, counts lovers and actors on stage, thinks, laughs, and pulls back so that you can see his whole body, does a goofy dance, and zooms off. Screen fades down.)*

***End of Act II***

ACT III

*(The wood. TITANIA lying asleep. Enter QUINCE, SNUG, BOTTOM, FLUTE, SNOOT, and STARVELING.)*

**BOTTOM.** Are we all met?

**QUINCE.** Pat, pat; and here's a marvellous convenient place for us to film.

**BOTTOM.** I've got a few notes, on the script.

*(All sigh.)*

First, Pyramus must draw a sword to kill himself; which the ladies cannot abide. How answer you that?

**SNOOT.** By'r lakin, a parlous fear.

**STARVELING.** I believe we must leave the killing out, when all is done.

**BOTTOM.**

No, No: I have a device to make all well. Write me a voice-over which says

*(In voice over voice:)*

"No Actors were Injured in the Making of this film."

**QUINCE.** Well, we will have such a voice-over.

**SNOOT.** Will not the ladies be afeard of the lion?

**STARVELING.** I fear it, I promise you.

**SNOOT.** Therefore...another voice-over must tell he is not a lion.

**BOTTOM.** *(Voice over style:)* "That man is not a lion."

**QUINCE.**

Well it shall be so. But there is two hard things; that is, to bring the moonlight into a chamber; for, you know, Pyramus and Thisby meet by moonlight.

**SNOOT.** Doth the moon shine that night we play our movie?

**BOTTOM.**

A calendar, a calendar! look in the almanac; find out moonshine, find out moonshine.

**QUINCE.** Yes, it doth shine that night.

**BOTTOM.** Why, then may you leave the great chamber window,  
 where we show it, open,  
 and the moon may shine in, and onto the screen.

**QUINCE.**

Ay; or else one must come in with a bush of thorns and a lanthorn,  
 and say he comes to disfigure, or to present,  
 the person of Moonshine.

Also, we must have a wall in the movie;  
 for Pyramus and Thisby did talk through the chink of a wall.

**SNOUT.** You can never bring in a wall. What say you, Bottom?

**BOTTOM.**

Some man or other must present Wall:  
 and let him hold his fingers thus,  
 and through that cranny shall Pyramus and Thisby whisper.

*(BOTTOM says 'I love you' on one side of the wall in a very low, voice, then 'I love you' on the other side in a very high voice to illustrate. All see and laugh.)*

*(On screen—fade in on PUCK, who notices this, watches a moment, then races off screen.)*

**QUINCE.**

If that may be, then all is well.  
 I shall set the screen here, so as to capture the acting.  
 Pyramus, you begin: when you're finished, go off screen,  
 Back there, and everyone else follow.

*(PUCK enters.)*

**PUCK.**

What hempen home-spuns have we swaggering here,  
 So near the cradle of the fairy queen?  
 What, a movie toward! I'll be an auditor;  
 An actor too, perhaps, if I see cause.

**QUINCE.** Speak, Pyramus. Thisby, stand forth.

**BOTTOM.** Thisby, the flowers of odious savours sweet,—

**QUINCE.** Odours, odours.

**BOTTOM.**

—odours savours sweet. But hark, a voice!  
 stay thou but here awhile,  
 And by and by I will to thee appear.

*(Exit BOTTOM.)*

**PUCK.** A stranger Pyramus than e'er played here.

*(Exit PUCK.)*

**FLUTE.** Must I speak now?

**QUINCE.** Yes.

**FLUTE.**

Most radiant Pyramus, most lily-white of hue,  
Of colour like the red rose on triumphant brier,  
As true as truest horse that yet would never tire,  
I'll meet thee, Pyramus, at Ninny's tomb.

**QUINCE.**

'Ninus' tomb,' man: why, you must not speak that yet;  
that you answer to Pyramus:  
Pyramus enter: your cue is past; it is, 'never tire.'

**FLUTE.** O,— As true as truest horse, that yet would never tire.

*(Re-enter BOTTOM with an ass's head.)*

**BOTTOM.** If I were fair, Thisby, I were only thine.

**QUINCE.** O monstrous! O strange! we are haunted. Pray, masters!  
fly, masters! Help!

*(Exeunt QUINCE, SNUG, FLUTE, SNOUT, and STARVELING.)*

*(On screen—a slightly maniacal PUCK laughs, points, and delivers the following speech on screen while controlling TWO FAIRIES who chase the MECHANICALS, sometimes repeating words which PUCK says on the screen.)*

**PUCK.**

I'll follow you, I'll lead you about a round,  
Sometime a horse I'll be, sometime a hound,  
A hog, a headless bear, sometime a fire;  
And neigh, and bark, and grunt, and roar, and burn,  
Like horse, hound, hog, bear, fire, at every turn.

**BOTTOM.**

Why do they run away?  
this is a knavery of them to make me afeard.

*(On screen—PUCK laughs again, runs off. screen fades out.)*

*(Re-enter SNOUT.)*

**SNOUT.**

O Bottom, thou art changed!  
what do I see on thee?

**BOTTOM.**

What do you see?  
you see an asshead of your own, do you?

*(Exit SNOUT. Re-enter QUINCE.)*

**QUINCE.**

Bless thee, Bottom! bless thee!  
thou art —  
translated.

*(Exit QUINCE. BOTTOM is alone.)*

**BOTTOM.**

I see their knavery: this is to make an ass of me;  
to fright me, if they could.  
But I will not stir from this place,  
I will walk up and down here, and I will sing,  
that they shall hear I am not afraid.

*(BOTTOM sings a bad version of "Oops, I did it Again" by Britney Spears:)*

Oops I did it again, I played with your heart,  
Got lost in the game. Oh baby, baby.

**TITANIA.** *(Awaking:)* What angel wakes me from my flowery bed?

**BOTTOM.** *(Sings:)*

OOPS!...YOU THINK I'M IN LOVE  
THAT I'M SENT FROM ABOVE, I'M NOT THAT INNOCENT.

**TITANIA.**

Thy fair virtue's force perforce doth move me  
On the first view to say, to swear, I love thee.

**BOTTOM.** Methinks, mistress, you should have little reason for that:

**TITANIA.**

Out of this wood do not desire to go:  
I do love thee: therefore, go with me;  
I'll give thee fairies to attend on thee,  
Peaseblossom! Cobweb! Moth! and Mustardseed!

*(PEASEBLOSSOM, COBWEB, MOTH, and MUSTARDSEED appear.)*

*(On screen—an assembly of FAIRIES gather to inspect Titania's new love, and giggle and watch the following exchange.)*

**PEASEBLOSSOM.** Ready.

**COBWEB.** And I.

**MOTH.** And I.

**MUSTARDSEED.** And I.

**ALL.** Where shall we go?

**TITANIA.**

Be kind and courteous to this gentleman;  
Nod to him, elves, and do him courtesies.

**PEASEBLOSSOM.** Hail, mortal!

**COBWEB.** Hail!

**MOTH.** Hail!

**MUSTARDSEED.** Hail!

**BOTTOM.**

I cry your worship's mercy, heartily:  
I beseech your worship's name.

**COBWEB.** Cobweb.

**BOTTOM.** I shall desire you of more acquaintance, good Master Cobweb: if I cut my finger, I shall make bold with you. Your name, honest lady?

**PEASEBLOSSOM.** Peaseblossom.

**BOTTOM.**

Good Mistress Peaseblossom,  
I shall desire you of more acquaintance too.  
Your name, I beseech you, sir?

**MUSTARDSEED.** Mustardseed.

**BOTTOM.** Good Master Mustardseed, I know your patience well: I promise you your kindred had made my eyes water ere now.

**TITANIA.** Come, wait upon him; lead him to my bower.

*(They start off. BOTTOM starts to sing "Oops, I did it again," again. TITANIA turns.)*

Tie up my love's tongue, bring him silently.

*(Screen Fades. Exeunt all.)*

*(Screen up—on reporter.)*

**MEDEA.** This just in—Titania, Queen of the Fairies, appears to have fallen in love with a Freaky Donkey Boy. This footage was filmed only moments ago in the forest just outside of Athens.

*(Cut to: Shot of TITANIA, BOTTOM in forest. TITANIA looks lovestruck, BOTTOM is shooting peace signs and giving high fives, obviously loving the publicity.)*

We spoke to one of Titania's head fairies, under conditions of strict anonymity.

**INFORMANT FAIRY.** *(Voice and face should be disguised:)* We don't know what happened. She was fine when she went to sleep, then woke up, saw the Donkey boy, and she just leapt at him. Like she was transfixed. Now we can't keep em apart. It's sad. It's sad.

**MEDEA.** Local fairy bad boy Puck was seen near the forest a few hours before.

*(Screen shoots a mug shot of PUCK, looking like a petty criminal.)*

Leading to speculation that he, or Fairy King Oberon were somehow involved. In other news, Athenian lovers exchange cross words and crossed swords, more on that after our fifteen minute break. Stay tuned!

*(Fade out on screen, fade out on stage lights, house lights up.)*

*End of Act III*

## ACT IV

*(Another part of the wood. Enter OBERON.)*

**OBERON.** I wonder if Titania be awaked;

*(Enter PUCK.)*

Here comes my messenger. How now, mad spirit!  
What night-rule now about this haunted grove?

*(On screen—as PUCK's tale is told, it should be mirrored by the following in a 'movie trailer' style sequence. TITANIA sleeps, The MECHANICALS, done up grotesquely to look as stupid as possible, prance around as through acting. BOTTOM, the goofiest of them all, does a little dance. PUCK pulls BOTTOM aside while the others prance, distracts him, and sticks an Ass's head on him. A madcap chase ensues in which the mechanicals are finally scared off, TITANIA and BOTTOM end up face to face, she awakens, and looks at him, love struck. Fade out.)*

**PUCK.**

My mistress with a monster is in love.  
While she was in her dull and sleeping hour,  
A crew of patches, rude mechanicals,  
Were met together to film a movie  
When Pyramus represented, in their sport  
Forsook his scene and enter'd in a brake  
When I did him at this advantage take,  
An ass's nole I fixed on his head:  
So, at his sight, away his fellows fly;  
And left sweet Pyramus translated there:  
When in that moment, so it came to pass,  
Titania waked and straightway loved an ass.

**OBERON.**

This falls out better than I could devise.  
But hast thou yet latch'd the Athenian's eyes  
With the love-juice, as I did bid thee do?

**PUCK.**

I took him sleeping,—that is finish'd too,—  
And the Athenian woman by his side:  
That, when he waked, of force she must be eyed.

*(Enter HERMIA and DEMETRIUS.)*

**OBERON.** Stand close: this is the same Athenian.

**PUCK.** This is the woman, but not this the man.

(*OBERON and PUCK exit. Screen fade in to show them observing the scene.*)

**DEMETRIUS.** O, why rebuke you him that loves you so?

**HERMIA.**

If thou hast slain Lysander in his sleep,  
It cannot be but thou hast murder'd him;  
So should a murderer look, so dead, so grim.

**DEMETRIUS.**

I am not guilty of Lysander's blood;  
Nor is he dead, for aught that I can tell.

**HERMIA.** I pray thee, tell me then that he is well.

**DEMETRIUS.** An if I could, what should I get therefore?

**HERMIA.** A privilege never to see me more.

(*Exit HERMIA.*)

**DEMETRIUS.**

There is no following her in this fierce vein:  
Here therefore for a while I will remain.

(*DEMETRIUS lies down and sleeps.*)

(*Fade out screen.*)

(*PUCK and OBERON enter.*)

**OBERON.** What hast thou done?

(*PUCK blusters, OBERON shakes his head.*)

About the wood go swifter than the wind,  
And Helena of Athens look thou find:  
By some illusion see thou bring her here:  
I'll charm his eyes against she do appear.

(*Exit PUCK.*)

**OBERON.**

Flower of this purple dye,  
Sink in apple of his eye.

(*Re-enter PUCK.*)

**PUCK.**

Captain of our fairy band,  
Helena is here at hand;  
Shall we their fond pageant see?  
Lord, what fools these mortals be!

**OBERON.**

Stand aside: the noise they make  
Will cause Demetrius to awake.

**PUCK.**

Then will two at once woo one;  
That must needs be sport alone;

*(Exit PUCK and OBERON.)*

*(Screen fade in on OBERON and PUCK observing.)*

*(Enter LYSANDER and HELENA.)*

**LYSANDER.** Why should you think that I should woo in scorn?

**HELENA.**

You do advance your cunning more and more.  
These vows are Hermia's: will you give her o'er?

**LYSANDER.** I had no judgment when to her I swore.

**HELENA.** Nor none, in my mind, now you give her o'er.

**LYSANDER.** Demetrius loves her, and he loves not you.

**DEMETRIUS.** *(Awaking:)*

O Helena, goddess, nymph, perfect, divine!  
To what, my love, shall I compare thine eyne?

**HELENA.**

O spite! O hell! I see you all are bent  
To set against me for your merriment!

**LYSANDER.**

You are unkind, Demetrius; be not so;  
For you love Hermia; this you know I know:

**HELENA.** Never did mockers waste more idle breath.

**DEMETRIUS.**

Lysander, keep thy Hermia; I will none:  
If e'er I loved her, all that love is gone.

*(Re-enter HERMIA.)*

**HERMIA.**

Thou art not by mine eye, Lysander, found;  
Mine ear, I thank it, brought me to thy sound  
But why unkindly didst thou leave me so?

**LYSANDER.** Why should he stay, whom love doth press to go?

**HERMIA.** What love could press Lysander from my side?

**LYSANDER.**

Lysander's love, that would not let him bide,  
 Fair Helena, who more engilds the night  
 Than all you fiery odes and eyes of light.

**HERMIA.** You speak not as you think: it cannot be.

**HELENA.**

Lo, she is one of this confederacy!  
 Injurious Hermia! most ungrateful maid!  
 Have you conspired, have you with these contrived  
 To bait me with this foul derision?

**HERMIA.**

I am amazed at your passionate words.  
 I scorn you not: it seems that you scorn me.

**HELENA.**

Have you not set Lysander, as in scorn,  
 To follow me and praise my eyes and face?  
 And made your other love, Demetrius,  
 To call me goddess, nymph, divine and rare?

**HERMIA.** I understand not what you mean by this.

**HELENA.**

Ay, do, persevere, counterfeit sad looks,  
 Make mouths upon me when I turn my back;  
 But fare ye well: 'tis partly my own fault;  
 Which death or absence soon shall remedy.

**LYSANDER.**

Stay, gentle Helena; hear my excuse:  
 My love, my life my soul, fair Helena!

**DEMETRIUS.** I say I love thee more than he can do.

**LYSANDER.** If thou say so, withdraw, and prove it too.

**DEMETRIUS.** Quick, come!

(HERMIA *grabs* LYSANDER.)

**HERMIA.** Lysander, whereto tends all this?

**LYSANDER.**

Hang off, thou cat, thou burr! vile thing, let loose,  
 Or I will shake thee from me like a serpent!

**HERMIA.** Why are you grown so rude? what change is this? Sweet  
 love,—

**LYSANDER.** Demetrius, I will keep my word with thee.

**DEMETRIUS.**

I would I had your bond, for I perceive  
A weak bond holds you: I'll not trust your word.

**LYSANDER.**

What, should I hurt her, strike her, kill her dead?  
Although I hate her, I'll not harm her so.

**HERMIA.** What, can you do me greater harm than hate?

**LYSANDER.**

Be certain, nothing truer; 'tis no jest  
That I do hate thee and love Helena.

**HERMIA.**

O me! you juggler! you canker-blossom!  
You thief of love! what, have you come by night  
And stolen my love's heart from him?

**HELENA.**

What, will you tear  
Impatient answers from my gentle tongue?  
Fie, fie! you counterfeit, you puppet, you!

**HERMIA.**

Puppet? why so? ay, that way goes the game.  
And are you grown so high in his esteem;  
Because I am so dwarfish and so low?  
How low am I? I am not yet so low  
But that my nails can reach unto thine eyes.

**HELENA.**

I pray you, though you mock me, gentlemen,  
Let her not strike me. You perhaps may think,  
Because she is something lower than myself,  
That I can match her.

**HERMIA.** Lower! hark, again.

**HELENA.**

Good Hermia, do not be so bitter with me.  
And now, so you will let me quiet go,  
To Athens will I bear my folly back  
You see how simple and how fond I am.

**HERMIA.** Why, get you gone: who is't that hinders you?

**HELENA.** A foolish heart, that I leave here behind.

**HERMIA.** What, with Lysander?

**HELENA.** With Demetrius.

**LYSANDER.** (*To HERMIA:*)

Get you gone, you dwarf;  
You bead, you acorn.

**DEMETRIUS.**

You are too officious  
In her behalf that scorns your services.

**LYSANDER.**

Now she holds me not;  
Now follow, if thou darest, to try whose right,  
Of thine or mine, is most in Helena.

**DEMETRIUS.** Follow! nay, I'll go with thee, cheek by jole.

*(Exeunt LYSANDER and DEMETRIUS.)*

**HERMIA.** You, mistress, go not back.

**HELENA.**

Your hands than mine are quicker for a fray,  
My legs are longer though, to run away.

*(Exit HELENA.)*

**HERMIA.** I am amazed, and know not what to say.

*(Screen fade out on PUCK and OBERON.)*

*(Exit HERMIA. Enter PUCK and OBERON.)*

**OBERON.** This is thy negligence...

**PUCK.** Believe me, king of shadows, I mistook.

**OBERON.**

Thou see'st these lovers seek a place to fight:  
Robin, lead these testy rivals so astray  
Until confused, they fall deep into sleep  
Then crush this herb into Lysander's eye;  
And make his eyeballs roll with wanted sight.

**PUCK.**

Up and down, up and down,  
I will lead them up and down:

**OBERON.**

Whiles I in this affair do thee employ,  
I'll to my queen and beg her servant boy;  
And then I will her charmed eye release  
From monster's view, and all things shall be peace.

*(Exit OBERON.)*

**PUCK.** Here comes one.

*(Re-enter LYSANDER.)*

**LYSANDER.** Where art thou, proud Demetrius? Speak thou now.

**PUCK.**

Here, villain; drawn and ready.  
Where art thou?

**LYSANDER.** I will be with thee straight.

**PUCK.**

Follow me, then,  
To plainer ground.

*(Screen up—at this point, PUCK will appear both on stage and on screen simultaneously, as he leads LYSANDER and DEMETRIUS on the chase.)*

*(Exit LYSANDER, as following the voice. Re-enter DEMETRIUS, followed by PUCK.)*

*(Screen up—shot of PUCK running, leading LYSANDER through the forest.)*

**DEMETRIUS.**

Lysander! speak again:  
Thou runaway, thou coward, art thou fled?

**PUCK.** *(On stage:)* Thou coward, art thou bragging to the stars?

**DEMETRIUS.** Art thou there?

**PUCK.** Follow my voice: we'll try no manhood here.

*(Exit DEMETRIUS from stage, enter DEMETRIUS on screen, running after PUCK, who runs aimlessly.)*

*(Re-enter LYSANDER, swinging blindly.)*

**LYSANDER.**

The villain is much lighter-heel'd than I:  
I follow'd fast, but faster he did fly;  
That fallen am I in dark uneven way,  
And here will rest me.

*(LYSANDER lies down and sleeps.)*

*(Screen fade out, as DEMETRIUS runs off screen.)*

*(Re-enter PUCK and DEMETRIUS.)*

**PUCK.** Ho, ho, ho! Coward, why comest thou not?

**DEMETRIUS.** Where art thou now?

**PUCK.** Come hither: I am here.

**DEMETRIUS.**

Nay, then, thou mock'st me.  
Faintness constraineth me  
To measure out my length on this cold bed.

*(DEMETRIUS lies down and sleeps. Re-enter HELENA.)*

**HELENA.** O weary night, O long and tedious night...

*(HELENA lies down and sleeps.)*

**PUCK.**

Yet but three? Come one more;  
Two of both kinds make up four.

*(Re-enter HERMIA.)*

**HERMIA.**

Never so weary, never so in woe,  
I can no further crawl, no further go;  
Here will I rest me till the break of day.  
Heavens shield Lysander, if they mean a fray!

*(HERMIA lies down and sleeps.)*

**PUCK.**

On the ground  
Sleep sound:  
I'll apply  
To your eye,  
Gentle loves,  
remedy.

*(Squeezing the juice on LYSANDER's eyes.)*

When thou wakest,  
Thou takest  
True delight  
In the sight  
Of thy truest lovers eye:

*(Exit PUCK.)*

*End of Act IV*

**ACT V**

**Scene One**

*(Still in the forest. LYSANDER, DEMETRIUS, HELENA, and HERMIA lying asleep.)*

*(Enter TITANIA and BOTTOM; PEASEBLOSSOM, COBWEB, MOTH, MUSTARDSEED, and other FAIRIES attending; OBERON behind, unseen.)*

*(Screen fade in to reveal Titania's FAIRIES ooh-ing and ahh-ing the scene.)*

**TITANIA.** Come, sit thee down upon this flowery bed.

**BOTTOM.** Where's Peaseblossom?

**PEASEBLOSSOM.** Ready.

**BOTTOM.**

Scratch my head Peaseblossom.  
Where's Monsieur Cobweb?

**COBWEB.** Ready.

**BOTTOM.**

Monsieur Cobweb, good monsieur,  
please assist, for I itch mightily.  
Where's Monsieur Mustardseed?

**MUSTARDSEED.** Ready.

**BOTTOM.**

Give me your neaf, Monsieur Mustardseed.  
Pray you, leave your courtesy, good monsieur.

**MUSTARDSEED.** What's your Will?

**BOTTOM.**

Nothing, good monsieur, but to help  
Cavalery Cobweb to scratch.

*(They scratch him, he giggles, and then finally yawns.)*

**TITANIA.**

Sleep thou, and I will wind thee in my arms.  
Fairies, begone, and be all ways away.

*(Exeunt FAIRIES. Screen fade out.)*

O, how I love thee! how I dote on thee!

*(They sleep. Enter PUCK.)*

**OBERON.** (*Advancing:*)

Welcome, good Robin.

See'st thou this sweet sight?

*(Screen up to reveal a pastoral scene, which takes place over the following speech. OBERON and TITANIA talking sweetly. TITANIA has the child, and hands him to OBERON. OBERON and TITANIA kiss and make up. Screen fade out.)*

For, meeting her of late behind the wood,  
I then did ask of her her changeling child;  
And now I have the boy, I will undo  
This hateful imperfection of her eyes:

*(OBERON uses the flower to remove TITANIA's enchantment.)*

**TITANIA.**

My Oberon! what visions have I seen!

Methought I was enamour'd of an ass.

**OBERON.** There lies your love.

*(Screen on, a quick shot of TITANIA screaming in horror. Screen fade.)*

**TITANIA.**

How came these things to pass?

O, how mine eyes do loathe his visage now!

**OBERON.** Silence awhile. Robin, take off this head.

**PUCK.** Now, when thou wakest, with thine own fool's eyes peep.

**OBERON.**

Now thou and I are new in amity,

And will to-morrow midnight solemnly

Dance in Duke Theseus' house triumphantly.

*(Exeunt.)*

*(There's a commotion in the back of the auditorium. PHILOSTRATE enters, followed by THESEUS, HIPPOLYTA, and EGEUS enter followed by PAPAARZZI. Light bulbs flash. The following dialogue occurs as they move towards the stage.)*

**PHILOSTRATE.** Make way for Duke Theseus, the Lady Hippolyta, and Egeus!

**PAPAARZZI #1.** Hippolyta, are you ready for the big day?

**HIPPOLYTA.** We're very excited, however, this is a private event, so if you could just leave us—

**PAPARAZZI #2.** Theseus, do the recent reports of the missing girls Helena and Hermia alarm you?

**PAPARAZZI #3.** Yes, and the nobles Demetrius and Lysander? What of them?

**THESEUS.** They're bound to turn up sooner or later, and then we'll ascertain what, exactly, has happened.

**PAPARAZZI #4.** Hippolyta, do you think Helena will choose to become a nun?

**HIPPOLYTA.** She should simply be happy she was given a choice.

**PAPARAZZI #5.** Egeus, why so much hating on Lysander?

**EGEUS.** I don't like the way he looks.

**THESEUS.** Please, please, enough questions—we're—

**PAPARAZZI #1.** Will you really have Helena killed if she doesn't marry Demetrius?

**THESEUS.** Today is the day of her choosing, that is true, but no more questions, we'd like to be—

*(THESEUS climbs the stage, sees the lovers.)*

*(A gasp as the PAPARAZZI see the lovers. LYSANDER, DEMETRIUS, HELENA, and HERMIA wake and start up.)*

**THESEUS.**

Good morrow, friends. Saint Valentine is past:  
Begin these wood-birds but to couple now?

**LYSANDER.** Pardon, my lord.

**THESEUS.**

I know you two are rival enemies:  
How comes this gentle concord in the world?

**LYSANDER.**

I came with Hermia hither: our intent  
Was to be gone from Athens, where we might,  
Without the peril of the Athenian law.

**DEMETRIUS.**

And I in fury hither follow'd them,  
Fair Helena in fancy following me.  
But, my good lord, I wot not by what power,—  
But by some power it is,—my love to Hermia,  
Melted as the snow. And all the faith, the virtue of my heart,  
The object and the pleasure of mine eye,  
Is only Helena.

**THESEUS.**

Fair lovers, you are fortunately met:  
 Of this discourse we more will hear anon.  
 Away with us to Athens; three and three,  
 We'll hold a feast in great solemnity. Come, Hippolyta.

*(Exeunt THESEUS, HIPPOLYTA, PHILOSTRATE, EGEUS,  
 PAPARAZZI, and LOVERS.)*

*(Exit LOVERS. BOTTOM wakes last.)*

**BOTTOM.**

I have had a most rare vision.  
 I have had a dream,

*(Screen fade in on PUCK wearing ass's head, laughing at BOTTOM.)*

past the wit of man to say what dream it was:

*(Screen fade out.)*

I will get Peter Quince to write a ballad of this dream:  
 it shall be called Bottom's Dream,  
 because it hath no bottom;  
 and I will sing it during the end credits of the movie,  
 and it will bring tears. Tears.

*(Exit. Screen up on MEDEA, girl reporter.)*

**MEDEA.** The group news reporters have dubbed 'The Forest Four' have reconciled. Four lovers, separated, then back together. Amazing. It makes me cry. What about you, Phil?

**REPORTER.** Truly a fascinating turn of events, obviously. But did anyone see it coming? We went out on the street to see if the star-crossed loves left our public with their eyes crossed.

*(REPORTER asks a few people on the street if they ever thought the lovers were going to get back together.)*

So there you have it. All's Well that Ends Well after this Tempest of emotions that ended just As You Like It.

*(Screen fade out.)*

**Scene Two**

*(Athens. Quince's house. Enter QUINCE, FLUTE, SNOOT, and STARVELING.)*

**QUINCE.** Have you sent to Bottom's house? is he come home yet?

**STARVELING.**

He cannot be heard of.  
Out of doubt he is transported.

*(SNUG enters.)*

**SNUG.**

Masters, the duke is coming from the temple,  
and there is two or three lords and ladies more married:  
if our sport had gone forward,  
we had all been made men.

**FLUTE.** O sweet bully Bottom!

*(MECHANICALS sob. Enter BOTTOM.)*

**BOTTOM.**

Where are these lads?  
where are these hearts?

**QUINCE.**

Bottom! O most courageous day!  
O most happy hour!

**BOTTOM.**

Masters, I am to discourse wonders:  
I will tell you every thing,  
right as it fell out.

**QUINCE.** Let us hear, sweet Bottom.

**BOTTOM.**

Not a word of me.  
It is time.  
Get the projector  
every man look o'er his Oscar speech;  
for the short and the long is,  
our movie is preferred.  
No more words: away! go, away!

*(All exit.)*

*End of Act V*

## ACT VI

## Scene One

(Athens. The palace of THESEUS. Enter THESEUS, HIPPOLYTA, PHILOSTRATE, and PAPARAZZI.)

**HIPPOLYTA.**

'Tis strange my Theseus,  
that these lovers speak of.

**THESEUS.**

More strange than true:  
Here come the lovers, full of joy and mirth.

(Enter LYSANDER, DEMETRIUS, HERMIA, and HELENA.)

**HIPPOLYTA.** Joy, gentle friends!

**THESEUS.**

Come now; what entertainment shall we have?  
Call Philostrate.

**PHILOSTRATE.** Here, mighty Theseus.

**THESEUS.** Say, what abridgement have you for this evening?

(PHILOSTRATE *hands* THESEUS a program.)

**THESEUS.** Reads. 'A tedious brief scene of young Pyramus And his love Thisby; very tragical mirth. in 3-D'

**THESEUS.** What are they that star in it?

**PHILOSTRATE.**

Hard-handed men that work in Athens here,  
Which never labour'd in their minds till now,

**THESEUS.** I will see that flick;

**PHILOSTRATE.**

So please your grace,  
the Prologue is address'd.

**THESEUS.** Let him approach.

(*Flourish of trumpets Enter QUINCE for the Prologue. He holds a large remote, which he will use to start and stop the movie. The Prologue is spoken live, but the rest of the play should be filmed, with appropriate pauses inserted for on-stage dialogue. The film should look amateurish, like a bad high-school student film, however, it would probably be a good idea if the sound quality was top notch, so that you can hear the dialogue. At this point, the Screen fades in, to a placard that says PYRAMUS V. THISBY IN 3-D!*)

**QUINCE.**

If we offend, it is with our good will.  
The actors are at hand and by their show  
You shall know all that you are like to know.

**THESEUS.** Who is next?

*(Enter PYRAMUS and THISBY, WALL, MOONSHINE, and LION in costume. As their names are called, a PowerPoint presentation shows their picture, in character, with their name, and the name of the character they play in the play.)*

**QUINCE.**

Gentles, perchance you wonder at this show;  
But wonder on, till truth make all things plain.

*(QUINCE hits the remote, and a voice over starts, narrating the power point. The following is all V.O.)*

This man is Pyramus, if you would know;  
This beauteous lady Thisby is certain.  
This man, with lime and rough-cast,  
doth present Wall,  
And through Wall's chink, poor souls,  
they are content To whisper.  
This man, with lanthorn, dog, and bush of thorn,  
Presenteth Moonshine; for, if you will know,  
By moonshine did these lovers think no scorn  
To meet at Ninus' tomb, there, there to woo.  
This grisly beast, which Lion hight by name,  
The trusty Thisby, coming first by night,  
Did scare away, or rather did affright;  
And, as she fled, her mantle she did fall,  
Which Lion vile with bloody mouth did stain.  
Anon comes Pyramus, sweet youth and tall,  
And finds his trusty Thisby's mantle slain:  
Whereat, with blade, with bloody blameful blade,  
He bravely broach'd his boiling bloody breast;  
And Thisby, tarrying in mulberry shade,  
His dagger drew, and died. For all the rest,  
Let Lion, Moonshine, Wall, and lovers twain  
At large discourse, while here they do remain.  
And No Actors were Injured in the Making of this Film.

*(Exeunt Prologue, THISBY, LION, and MOONSHINE screen fade out.)*

**WALL.**

In this same interlude it doth befall.  
 That I, one Snout by name, present a wall;  
 And such a wall, as I would have you think,  
 That had in it a crannied hole or chink,  
 Through which the lovers, Pyramus and Thisby,  
 Did whisper often very secretly.

*(Screen fades in on PYRAMUS approaching the wall, in the forest. And yes, it's a wall in the middle of a forest. The following section is filmed.)*

**FILM—EXTERIOR—The Forest**

**THESEUS.** *(On stage:)* Pyramus draws near the wall: silence!

**PYRAMUS.**

O grim-look'd night!  
 I fear my Thisby's promise is forgot!  
 And thou, O wall, O sweet, O lovely wall,  
 That stand'st between her father's ground and mine!  
 Show me thy chink, to blink through with mine eyne!  
 Wall holds up his fingers.  
 Thanks, courteous wall:  
 But what see I? No Thisby do I see. O wicked wall, through whom  
 I see no bliss!  
 Cursed be thy stones for thus deceiving me!

**THESEUS.** The wall, methinks, being sensible, should curse...

*(BOTTOM pauses the movie to explain.)*

**BOTTOM.** *(On stage:)*

No, in truth, sir, he should not.  
 'Deceiving me' is Thisby's cue—see, she comes.

*(BOTTOM presses Play. The movie begins. Enter THISBY.)*

**THISBE.**

O wall, full often hast thou heard my moans,  
 For parting my fair Pyramus and me!

**PYRAMUS.**

I see a voice: now will I to the chink,  
 To spy and I can hear my Thisby's face. Thisby!

**THISBE.** My love thou art, my love I think.

**PYRAMUS.** O kiss me through the hole of this vile wall!

**THISBE.** I kiss the wall's hole, not your lips at all.

**PYRAMUS.** Wilt thou at Ninny's tomb meet me straightway?

**THISBE.** 'Tide life, 'tide death, I come without delay.

*(On screen—exeunt PYRAMUS and THISBY.)*

**WALL.** Thus have I, Wall, my part discharged so; And, being done, thus Wall away doth go.

*(Exit WALL, amid tragic music. screen fade out as THESEUS pauses the movie.)*

*(End Part One film.)*

**HIPPOLYTA.** This is the silliest stuff that ever I heard.

*(Enter LION and MOONSHINE. The movie is still paused. They set up the scene.)*

**LION.** *(Reads from pre-prepared speech:)*

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

**THESEUS.**

A very gentle beast,  
of a good conscience.

**DEMETRIUS.**

The very best at a beast,  
my lord, that e'er I saw.

**THESEUS.** Let us listen to the moon.

**MOONSHINE.**

This lanthorn doth the horned moon present;  
Myself the man i' the moon do seem to be.

**THESEUS.**

This is the greatest error of all the rest:  
the man should be put into the lanthorn.  
How is it else the man i' the moon?

**HIPPOLYTA.** I am aweary of this moon: would he would change!

**LYSANDER.** Proceed, Moon.

**MOONSHINE.**

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

*(THESEUS applauds, presses play. The movie starts again. THISBY enters, stealthy like.)*

### FILM— PART TWO PYRAMUS AND THISBY FILMED SEQUENCE

**DEMETRIUS.** *(On stage.)*

Why, all these should be in the lanthorn;  
for all these are in the moon.  
But, silence! here comes Thisby.

**THISBE.** This is old Ninny's tomb. Where is my love?

**LION.** *(Roaring.)*

**THISBE.** Oh—

*(On screen—THISBY runs off. Dramatic music, lighting, and special effects.)*

**DEMETRIUS.** *(On stage, applauding:)* Well roared, Lion.

**THESEUS.** *(On stage, applauding:)* Well run, Thisby.

**HIPPOLYTA.** *(On stage, applauding.)*

Well shone, Moon. Truly,  
the moon shines with a good grace.

*(On screen—The LION shakes Thisby's mantle, and exits. The MOON starts to go, we hear an off-screen hiss, and the moon moves back to its previous position.)*

**THESEUS.** *(On stage:)* Well moused, Lion.

**LYSANDER.** *(On stage:)* And so the lion vanished.

**DEMETRIUS.** *(On stage:)* And then came Pyramus.

*(On screen—enter PYRAMUS.)*

*(On stage, the MECHANICALS continue to watch themselves. BOTTOM gets very into this scene, mouthing along with the movie.)*

**THIS PLAY IS  
NOT OVER!**

In order to protect our associated authors against copyright infringement, we cannot currently present full electronic scripts.

To purchase books with the full text, and to apply for performance rights, click ORDER or go back to:

*[www.playscripts.com](http://www.playscripts.com)*