

Twelfth Night

a comedy of Texico

Audition Sides

Every piece in this packet comes from our script. It is a new adaptation, so the wording will not match a Folger or Arden edition. Prepare from these pages.

Choose one piece. Two to three minutes, memorized. If you are reading for Sebastian or the Narrator, bring one piece from each of that track's roles.

HOW TO USE THIS PACKET

1. Each piece lists its act and scene, an approximate running time, and where it sits in the story.
2. Some pieces have another character's line cut out of the middle. Those cuts are marked. Nothing else has been altered.
3. Feste and Orsino also need sixteen bars of a song. Any style, a cappella or bring your own track.
4. Sir Andrew has no monologue in the script. Sides for him are handed out at the table.

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Olivia	<i>Track 2 · two pieces</i>
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Feste	<i>Track 5 · three pieces, plus a song</i>
Duke Orsino	<i>Track 6 · two pieces, plus a song</i>
Maria	<i>Track 7 · two pieces</i>
Sebastian & Sir Andrew	<i>Track 8 · two pieces, plus sides at the table</i>
Narrator & Antonio	<i>Track 9 · three pieces</i>

TRACK 1

Viola

ACT II, SCENE II / 60 SECONDS

Alone in the street with a ring she never gave.

I left no ring with her: what does she mean?
Good lord, have my good looks charmed her?
She did get a good look at me. Indeed, so good
that she could barely talk.
She loves me, sure. The cunning of her passion
Invites me through this rude messenger.
Won't take my lord's ring! Why, he sent her none.
The man she wants is me, I'm afraid.
Poor lady, she were better off loving a dream.
Disguise, I see, you are wicked, indeed.
How will this end? Orsino loves her dearly;
And I, poor fool, love Orsino,
And she, mistaken, seems to love me.
As long as I am disguised as a man,
My hope for Orsino's love is hopeless.
O time! you must untangle this, not I;
It is too hard a knot for me to untie!

NOTE

No cuts. The strongest first choice for Viola.

ACT II, SCENE IV / 45 SECONDS

Telling Orsino about a sister who does not exist.

Nothing. That's the whole story.
She never told him. She let it sit there
like a worm in a bud, eating her from the inside.
She went pale and quiet and green with it,
and she sat like a statue of Patience,
smiling at her own grief.
Wasn't that love?
We men say more and swear more, but there's more show
in us than there is feeling. Big vows. Small love.

OPTIONAL TAG

You may carry on through "I'm every daughter my father ever had. And every son. And no. I don't know how it ends." Skip Orsino's question in between.

ACT I, SCENE V / 30 SECONDS

What she would do if she were Orsino.

Make me a poor little cabin at your gate,
My soul imprisoned within the house;
Write melancholy songs of lost love
And sing them loud even in the dead of night;
Shout your name to reverberate the hills
And make the babbling gossip of the air
Cry out 'Olivia!' O, You would not rest
Between the elements of air and earth,
Without feeling sorry for my condition!

NOTE

Short. Good as a second piece, not as your only one.

TRACK 2

Olivia

ACT III, SCENE I / 50 SECONDS

She stops managing it and says it out loud.

Gods, even his contempt is beautiful.
A murder shows itself sooner than love does
when love is trying to hide. Love's midnight is noon.
Cesario, by the roses of the spring,
by everything, my honor, my innocence, the truth,
I love you. And in spite of all your pride,
neither wit nor reason can keep my heart shut.
Now don't reason that because I asked, you're free to refuse.
Reason the other way:
love found is good. Love handed to you unasked is better.

NOTE

No cuts. The strongest first choice for Olivia.

ACT I, SCENE V / 45 SECONDS

Alone, right after Cesario walks out.

'I was born in a higher state than I hold now.
But I am still a gentleman.'
I'll bet you are.
Your clever talk, your face, your spirit
do prove it. Not too fast. Breathe, Olivia.
If only his lord were like him.
Even so quickly can one fall in love?
I can feel it creeping in, like the plague.

What am I doing, playing with fate,
A spark may flame into a fire that's great.
Yet it's said what will be will be,
Tomorrow, come quickly and let me see.

CUT

The break is where she sends Malvolio after the ring. Skip that and go straight to the closing quatrain.

TRACK 3

Sir Toby Belch

ACT III, SCENE III / 35 SECONDS

Alone, having pocketed Sir Andrew's challenge letter.

Now, I am not delivering that letter. That boy has sense and breeding. A letter this magnificently stupid won't frighten him at all. But I will deliver the challenge by mouth. I'll give Aguecheek a famous reputation for courage and drive the boy into a monstrous impression of his fury. It'll terrify them both so completely they'll kill each other with a look.

NOTE

Toby's only real soliloquy. No cuts.

ACT III, SCENE II / 40 SECONDS

Talking Sir Andrew out of leaving, on nothing but confidence.

Well, there you are. That's tremendous proof of her love for you. She was kind to that boy in front of you and only in front of you. To provoke you. To wake up your sleeping courage. You should have hit that boy with a few brilliant jokes and left him with nothing to say. And you did nothing. So now you're sailing north in my lady's opinion, and you'll hang there like an icicle off a beard unless you redeem yourself with something brave.

NOTE

Play it to an imagined Andrew three feet away. No cuts.

TRACK 4

Malvolio

ACT II, SCENE V / 75 SECONDS

The box tree. He does not know three people are in the hedge.

It's all luck, isn't it. All of it. Maria told me once that my lady is fond of me. And I've heard the lady herself come this close to saying that if she ever did fancy somebody, it would be somebody of my complexion. Besides which, she treats me with a more elevated respect than anybody else in her service. What am I supposed to think about that?

To be Count Malvolio.

Three months married to her. Sitting in my chair of state, calling my officers around me, in my velvet dressing gown, having just come from the bed where I have left Olivia sleeping..

...and then I put on the manner of a great man. I look slowly around the room. I tell them I know my position and I would like very much for them to know theirs. And then I send for my kinsman Toby...

'And you are wasting your time and your money on a foolish knight. One Sir Andrew.'

CUT

Every interjection from the hedge is out. What is printed here is Malvolio straight through. Keep the pauses. He is being interrupted by people he cannot hear.

ACT V, SCENE I / 50 SECONDS

Out of the dark room, in front of the whole company.

Madam, you have wronged me.
Notoriously wronged me. Read that letter.
You can't deny that's your handwriting.
Well then. Grant it. And tell me,
in the plain modesty of honor,
why you gave me such clear signals of your favor.
Why you told me to come to you smiling, cross-gartered,
in yellow stockings. And when I did all of it,
in obedient hope, why did you let me be imprisoned,
kept in a dark room, and made into the most famous joke
that trickery ever played on anybody? Tell me why.

NOTE

Bring both Malvolio pieces if you can. We want to see them back to back.

TRACK 5

Feste

ACT V, SCENE I / 50 SECONDS

He confesses, and then he collects.

Madam, it is. And let it be said plainly: Maria wrote the letter, Sir Toby leaned on her to write it, and I was in the show too. I played one Sir Topas. They've paid for it in their own way. Sir Toby is upstairs with a bandage on his head and a wife attached to him. He married her this afternoon out of sheer admiration.

Why, 'some are born great, some achieve greatness, and some have greatness thrust upon them.' Do you remember what you said about me, sir? 'Madam, why do you laugh at such a barren rascal? If you don't smile at him, he's got nothing.' And that's how the wheel of time swings all the way around and brings its own revenge.

CUT

Olivia's line between the paragraphs is out. Play the second half at Malvolio.

ACT I, SCENE V / 30 SECONDS

Proving to Olivia that she is the fool.

Madam, those are two defects that a stiff drink and a firmware update can fix. Anything mended is only patched, and I know patches. I am, at this point, mostly patches. A good person who does something wrong is virtue running corrupted code. A bad person who does something good is a glitch in the right direction. The lady gave orders to take away the fool. Therefore: take her away.

ACT II, SCENE IV / 25 SECONDS

Paid for a song, leaving the Duke with a diagnosis.

May the god of melancholy look after you, sir, and may your tailor make your coat out of that fabric that changes color every time you turn it, because your mind is exactly the same. Men like you should be put out to sea. Every destination, no destination. That's how you make a beautiful voyage out of absolutely nothing. Farewell.

BRING A SONG

Feste is the one role where we have to hear you sing. Sixteen bars of anything, any style, a cappella or bring your own track.

TRACK 6

Duke Orsino

ACT V, SCENE I / 50 SECONDS

Refused one time too many, in public.

Then listen.

Since you've thrown my faith away like nothing,
and since I have a fairly good idea
of the instrument that pried me out of your favor,
go on being a tyrant with a marble chest.
But this favorite of yours, who I know you love,
and who, I swear, I hold dear myself,
I'm going to tear him out of that cruel eye.
Come with me, boy. My thoughts are ripe for damage.
I'll sacrifice the lamb I love
to spite the raven's heart inside the dove.

NOTE

No cuts. The only place the charm drops.

ACT II, SCENE IV / 45 SECONDS

Instructing a boy on love, and on women.

Come here, boy. If you ever fall in love,
remember me in the sweet ache of it.
Every true lover is what I am:
scattered, restless, useless at everything
except the one face he can't stop seeing.
Young as you are, that eye of yours
has landed on somebody. Hasn't it?

No woman alive
could hold a passion the size of mine.
What they feel is appetite. A thing of the tongue,
not the gut. It fills, it turns, it's over.
Mine is hungry as the sea and can swallow just as much.

CUT

The break covers Viola's replies and Feste's song. Joining the halves is fine here. Take a beat between them.

BRING A SONG

Orsino opens the show with a solo, so we have to hear you sing. Sixteen bars of anything, any style, a cappella or bring your own track.

Maria

ACT II, SCENE III / 45 SECONDS

Inventing the plot at one in the morning.

Be patient for tonight. As for Malvolio, I'll handle him. Don't think I lack the wit. He plays the puritan, but he isn't pure or good. He's a pretentious jerk who wants to be a noble so badly he pretends to be one. Constantly. He's so full of himself, and that's the chink in the armor where I strike.

I'll drop a love letter in his path. Inside I'll describe his looks, his walk, the shape of his legs, the expression on his face. I write exactly like my lady your cousin. He'll never know it isn't from her. He'll think she's in love with him.

CUT

Toby's "Oooh, do tell" between the paragraphs.

ACT II, SCENE V / 35 SECONDS

Putting three grown men into a hedge.

All three of you. Into the hedge. Malvolio's coming down this walk, and he has been out yonder in the sun this last half hour practicing his facial expressions on his own reflection. Watch him. For the love of mockery, watch him. This letter is going to turn that man into a philosopher. Down you go. And here comes the fish that gets caught by tickling.

TRACK 8

Sebastian & Sir Andrew

SEBASTIAN / ACT IV, SCENE III / 50 SECONDS

Alone in a garden belonging to a woman he has never met.

This is the air. That is the sun.

This pearl she gave me. I can feel it and see it.

And although something amazing has wrapped itself around me,
it isn't madness. So where is Antonio?

He wasn't at the Elephant, but he had been there,
and word was waiting that he'd gone out
combing the town for me. I could use his advice now.

Either I'm mad, or the lady is. And if she were,
she couldn't run this house, manage her people,
and hand out orders with the steady command
I can see she has. There is something in this
I can't get to the bottom of. But here she comes.

NOTE

No cuts. The strongest first choice for Sebastian.

SEBASTIAN / ACT II, SCENE I / 45 SECONDS

Refusing help from the man who saved his life.

By your patience, no. My stars shine darkly these days and I'll not have that
darkness spread to you.

I would if I could, but even I don't know where. My name is Sebastian. My
father was a rich man, also Sebastian, now passed to the next world. My twin
sister was on the ship that broke apart above us. Would that we had died
together, but you pulled me into an escape pod minutes before she went. Lost,
in space. They said she looked just like me. Beautiful. Now I must go before I
burst into tears again. I shall visit the court of Orsino. Fare you well.

CUT

Antonio's "At least tell me where you're headed" between the paragraphs.

SIR ANDREW / SIDES AT THE TABLE

There is no Sir Andrew monologue in the script.

Andrew never holds the stage alone. His comedy is all reaction, which is the point of him. Prepare a Sebastian piece and we will hand you sides at the audition: the dancing exchange with Toby in I.iii, and the top of III.ii. Nothing to memorize.

TRACK 8

Expect to read Sebastian and Andrew back to back. It is the biggest change we are asking of anyone in the company.

Narrator & Antonio

ANTONIO / ACT V, SCENE I / 60 SECONDS

Under arrest, telling the Duke what was done to him.

Orsino, noble sir,
allow me to shake off the names you're giving me.
Antonio was never a thief or a pirate,
though I confess I was your enemy.
Witchcraft brought me here.
That extremely ungrateful boy at your side,
I pulled him out of the raging mouth of the sea.
There was no hope left in him. I gave him his life,
and on top of it my love, without holding anything back.
For his sake I walked into a city that wants me dead.
And when they arrested me, he stared straight through me
like a stranger, because he wasn't going to share the danger.
He denied me my own money. Money I had put
in his hands not half an hour earlier.

NOTE

No cuts, and the best dramatic piece in the play. Play it as an argument, not a lament.

NARRATOR / ACT I, SCENE I / 60 SECONDS PLUS BANTER

Setting the deal with the audience before anything happens.

Here's what you need to know. It's called Twelfth Night because it was probably performed on Twelfth Night, which is a British thing where they dressed up in disguise and played tricks on each other. It has something to do with Christmas. Honestly, I don't know, because I'm American and we don't read books.

Our play is set right here in East Texas but in the future... the FAR future... the year 3,100 to be exact. Where we're standing is now known as Texico. How it came by that name? I don't know, as I may have mentioned I don't read books. The play is a tale of mistaken identity, shenanigans, and loooooove! The greatest topic of all.

We open with Duke Orsino, who is so overcome by love that he sings a song. The Duke thinks he's madly in love with Olivia. I'll be playing many roles today. Starting right now. With Curio.

WHAT WE ARE WATCHING FOR

There is a banter break written into this speech and we will ask you to take it live. About thirty seconds of working the room. That is the real audition. The written text just gets you there.

NARRATOR / ACT V, SCENE I / 25 SECONDS PLUS BANTER

Closing the show, having just shed Antonio's coat in the doorway.

And that's the show. Everybody's married, nobody's drowned, and the man in the yellow stockings has gone off to file a complaint. Did we do a good job? Be honest.

Four hundred years old, eight of us, and it still works. That's why they call it a classic.

TRACK 9

Bring the Antonio piece and one Narrator piece. They are almost opposite jobs and we need to see both.