

Cue Script:

Demetrius and Helena



Working on a scene with the help of a cue script is not only a great way to understand the historical context of rehearsing and acting in Shakespeare's time, it also forces students and actors alike to listen attentively to what the other characters are saying in order not to miss their cue. In addition, Shakespeare's plays contain very few explicit stage directions, as most of the clues are in the lines they speak. As a consequence, cue scripts are great for a two-stage exercise:



Step one: read the script together and listen out for cues; think about the characters and their relationships to each other, plus their mood (does it change over the course of the scene, or does it stay the same?)



Step two: think about inserting the stage directions – what do the characters do at which point in the scene? Do they enter the stage at some point, or do they go off? Do they need any props at any point?

Cue Script Act II, Scene 1 OBERON

Oberon. Having once this juice,
I'll watch Titania when she is asleep,
And drop the liquor of it in her eyes.
The next thing then she waking looks upon,
Be it on lion, bear, or wolf, or bull,
On meddling monkey, or on busy ape,
She shall pursue it with the soul of love:
And ere I take this charm from off her sight,
As I can take it with another herb,
I'll make her render up her page to me.
But who comes here? I am invisible;
And I will overhear their conference.

the hand I love so well

Oberon. Fare thee well, nymph: ere he do leave this grove,
Thou shalt fly him and he shall seek thy love.
Hast thou the flower there? Welcome, wanderer.

there it is

Oberon. I pray thee, give it me.
I know a bank where the wild thyme blows,
Where oxlips and the nodding violet grows,
Quite over-canopied with luscious woodbine,
With sweet musk-roses and with eglantine:
There sleeps Titania sometime of the night,
Lull'd in these flowers with dances and delight;
And there the snake throws her enamelled skin,
Weed wide enough to wrap a fairy in:
And with the juice of this I'll streak her eyes,
And make her full of hateful fantasies.
Take thou some of it, and seek through this grove:
A sweet Athenian lady is in love
With a disdainful youth: anoint his eyes;
But do it when the next thing he espies
May be the lady: thou shalt know the man
By the Athenian garments he hath on.
Effect it with some care, that he may prove
More fond on her than she upon her love:
And look thou meet me ere the first cock crow.

Cue Script Act II, Scene 1 PUCK

Welcome, wanderer.

Puck. Ay, there it is.

ere the first cock crow.

Puck. Fear not, my lord, your servant shall do so.

Cue Script Act II, Scene 1

DEMETRIUS

overhear their conference.

Demetrius. I love thee not, therefore pursue me not.
Where is Lysander and fair Hermia?
The one I'll slay, the other slayeth me.
Thou told'st me they were stolen unto this wood;
And here am I, and wode within this wood,
Because I cannot meet my Hermia.
Hence, get thee gone, and follow me no more.

no power to follow you.

Demetrius. Do I entice you? do I speak you fair?
Or, rather, do I not in plainest truth
Tell you, I do not, nor I cannot love you?

as you use your dog?

Demetrius. Tempt not too much the hatred of my spirit;
For I am sick when I do look on thee.

I look not on you.

Demetrius. You do impeach your modesty too much,
To leave the city and commit yourself
Into the hands of one that loves you not;
To trust the opportunity of night
And the ill counsel of a desert place
With the rich worth of your virginity.

here to look on me?

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

and valour flies.

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.

Cue Script Act II, Scene 1 HELENA

and follow me no more.

Helena. You draw me, you hard-hearted adamant;
But yet you draw not iron, for my heart
Is true as steel: leave you your power to draw,
And I shall have no power to follow you.

I cannot love you?

Helena. And even for that do I love you the more.
I am your spaniel; and, Demetrius,
The more you beat me, I will fawn on you:
Use me but as your spaniel, spurn me, strike me,
Neglect me, lose me; only give me leave,
Unworthy as I am, to follow you.
What worser place can I beg in your love,—
And yet a place of high respect with me,—
Than to be used as you use your dog?

I do look on thee.

Helena. And I am sick when I look not on you.

of your virginity.

Helena. Your virtue is my privilege: for that
It is not night when I do see your face,
Therefore I think I am not in the night;
Nor doth this wood lack worlds of company,
For you in my respect are all the world:
Then how can it be said I am alone,
When all the world is here to look on me?

mercy of wild beasts.

Helena. The wildest hath not such a heart as you.
Run when you will, the story shall be changed:
Apollo flies, and Daphne holds the chase;
The dove pursues the griffin; the mild hind
Makes speed to catch the tiger; bootless speed,
When cowardice pursues and valour flies.

mischief in the wood.

Helena. Ay, in the temple, in the town, the field,
You do me mischief. Fie, Demetrius!
Your wrongs do set a scandal on my sex:
We cannot fight for love, as men may do;
We should be wood and were not made to woo.
I'll follow thee and make a heaven of hell,