

Audition Pack

Thistle, Thimble & Thorn



Liliana Haworth
Beth Champion

About the Play

An original play based heavily within the realm of fairy tale, taking inspiration from 80s fairy tale films. The story serves as a coming of age narrative within a fairy tale environment, with certain plots coming from folk lore and being used as an extended metaphor for a struggle with mental health.

A young girl afraid to face reality retreats into the magical land of the fae and is tricked by the faerie king, as rooted in Irish mythology, a personification of death. The story is told through costuming and lighting, with the fae becoming more monstrous throughout the show as Thistle comes to realise what's happening.

Synopsis

Thistle begins to reconsider everything about her life, desperate for a way out, she makes a deal with the Faerie King. She's whisked off to the Land of the Fae where not everything is as it seems. Bramble, her best friend and fiance heads off to find her. They encounter a number of strange fae, some helpful and others detrimental.

Content Warnings:

References to death, murder and poison. Light reference/metaphorical depiction of suicidal ideation and mental health concerns. Implied sex, but no onstage depiction or outright reference. Depictions of toxic relationships.

The play tries to avoid explicit reference to sensitive content in order to maintain the dream-like whimsy of a fairy tale and to have its deeper themes exist within the allegorical realm. However the theme of death is a central part of the narrative.

Production Team

Director

Liliana Haworth

Studying creative writing at Macquarie, Liliana has never directed a show, but has written a show before. Looking to make a directorial debut with Dramac with an original piece, Dramax seems the best spot for experimenting with her writing and learning more about directing. She has directed and written a few short films during high school, but wants to explore directing within university theatre. Theatre experience includes Agatha/ensemble in MacMS *Frankenstein: A new musical* (2024), cast and writer for MacMS, *The Lighthouse Express* (2024), Executive Producer for MacMS, *In Pieces* (2025), Stage Crew for Hills MTC, *Freaky Friday* (2025), cast in MAHA Review 2025. This play is a personal piece to her and combines her love of fairy-tales with her love of theatre.

Co-Director

Beth Champion

Beth has been an avid lover of theatre since they were in high school and their thespian adventures have no end in sight. Their first musical was featured dancer in *We Will Rock You* (2018) and acted as Cordelia in *King Lear* (2021). After a covid hiatus, they've returned with a passion to the famed Macquarie Lighthouse Theatre. They starred in MacMs's productions of *Frankenstein: A New Musical 2024* (ensemble) and *The Lighthouse Express 2024*. Beth has also started to tackle the production side of the plays! They worked as Mic Technician and SFX operator for *The Guy Who Didn't Like Musicals 2024* (MacMs), Assistant Tech Director for *The Haunting of Hill House* (Dramac 2024). And finally, working on *The Laramie Project 2025* (Dramac) as costume designer! They are so excited to Assistant Direct and to never leave the walls of the Lighthouse.

Producer

Emily Offner

Emily is currently studying a bachelor of Criminology at UNSW but through her love for all things theatre, has found a second home at the lighthouse. Emily has always loved to try her hand at everything, and this is reflected in the wide variety of roles she has undertaken in her theatre journey. Her theatre experiences include being the stage manager for a production of *The 25th Annual Putnam County Spelling Bee* (2023), the clarinet in the band for MacMSs *Frankenstein: A New Musical* (2024), cast for MacMSs *Lighthouse express* (2024), assistant stage manager for UNSWs *Bare: A pop opera* (2024), Stage Manager for MacMSs *In Pieces* (2025), and stage manager for MacMSs *Addams Family* (2025) (technically this is still pending). This show will be her Dramac debut and she couldn't be more excited!

Audition Information:

Audition Dates:

Friday 1st of August: 3pm-7pm

Saturday 2nd of August: 12pm-4pm

Sunday 3rd of August: 12pm-4pm

Monday 4th of August 3pm-7pm

Auditions will be held at the arts precinct. Walk-ins accepted.

Please fill out our audition form prior to your audition/ before sending your self tape:

[Audition Form](#)

Book an audition: <https://events.humanitix.com/thistle-thimble-and-thorn-auditions>


We will be accepting online auditions, with the close off for auditions being Monday 4th of August 10pm. Email us at thistlethimblethorn2025dramax@gmail.com


Tell us your name, age, pronouns and which role/roles you'd like to be considered for. Then record the scene/scenes and monologue for the role/roles you're auditioning for.

For the audition:

There will be 1-2 scenes of dialogue from our play that auditionees must read from depending on the character.

A reader will be provided for in person auditions. It would be preferred for online auditions to have a reader.

 T,T&T Audition Materials

We ask that you prepare a monologue from a text with a similar feel;  Recommended Monologues .

However you may choose your own monologue that you feel fits the character.

You may be asked to read for another character. We'd like to see flexibility and the ability to take direction.

Most importantly, take risks and have fun with the characters.

Rehearsals:

Rehearsals will occur on Fridays 6pm-9pm and Saturdays, Sundays from 11am-4pm.

Readthrough will be on Friday the 8th of August.

Rehearsals will last for one month before the show. It is highly important that we are aware of availability so we can schedule around absences and that everyone attends as many rehearsals as they can.

Show Dates:

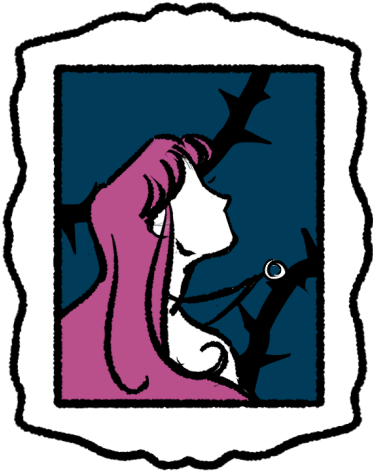
Wednesday 3rd of September, Thursday 4th of September, Friday 5th of September, Saturday 6th of September.

As our show is a part of the Dramax Spot, we will be performing alongside 1 other original show!

Characters:

Thistle:

*Life so often seems abyssal;
Such is the calamity of Thistle.*



All of her life, she's always done what other people have told her to, but the fear of her impending future stirs a new desire in her. Thistle struggles with hopelessness and sorrow, especially with the expectations put on her by others. She is frequently tricked and manipulated by various fae due to her naivety.

Thistle is a melodramatic teenage girl, she needs to embody the ridiculousness of a depressed teenager while also maintaining her likeability. It's integral to present her vulnerability while avoiding caricaturisation, the audience should be able to sympathise with her.

Thistle Audition Material: [Thistle Audition Excerpt](#)

Recommended monologue: Yvain's Monologue - Stardust

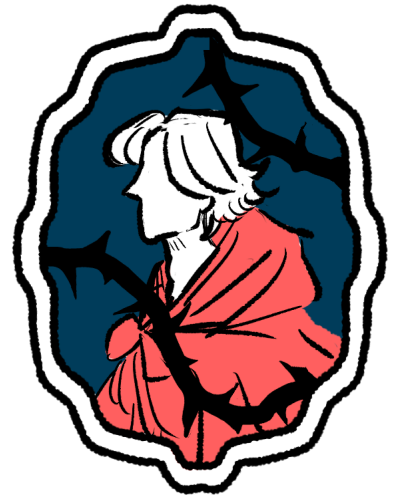
Bramble:

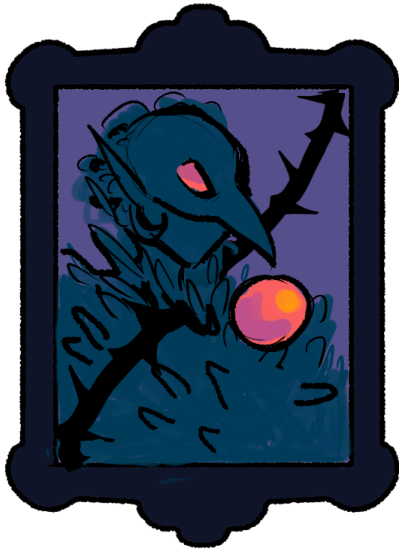
*Unlike a bramble, kind and nimble.
To his dear friends, he's a thimble.*

A human boy who is the much more sensible choice for Thistle. He's rather sweet but passionless. He wants a quiet, content life but what he values most are his friends and their safety. Bramble is incredibly compassionate but not a push over. His actions towards Thistle come from a place of platonic affection rather than romantic attraction. He's a very sincere and at times playful character.

Bramble Audition Material: [Bramble Audition Excerpt](#)

Recommended Monologue: Flynn Ryder's Monologue - Tangled





Faerie King:

*For those left behind to mourn,
He's nothing more than a prickling thorn.*

King of the Dead, King of the Fae. He's very performative, he's a seducer, he's a trickster, in true fae fashion, he cannot lie but he can omit. He often has love affairs with humans and abducts them. He's genuine in his affections, it's only that he's not exactly a well adjusted individual.

Faerie King Audition Material: [Faerie King Audition Excerpt](#)

Recommended Monologue: Creature's Monologue - Frankenstein

Theiro:

*Perhaps they were once someone's daughter;
Now they're just another spirit trapped in the water.*

A nymph that catches the fancy of a human boy. Theiro admires the sweet love of Bramble and his resolution to help his friend. Against their better judgement they fall for Bramble. Theiro is genderless, very airy and natural in contrast to the flamboyant Faerie King. Having once been tricked by the Faerie King themselves, they are bound in servitude.

Theiro Audition material: [Theiro Audition Excerpt](#)

Recommended Monologue:



The Unicorn:

*To kill a unicorn you must have wit;
Place a virginal maiden before it.*

At first it seems wise and kind, but the unicorn is not the creature it presents itself to be. While it has the answers to most problems and the cure to most ailments, it's pathetic and rude. A creature that dotes on maidens, but it is cruel to those who aren't. Very egotistical.

The Unicorn Audition Material: [The Unicorn Audition Excerpt](#)

Recommended Monologue:



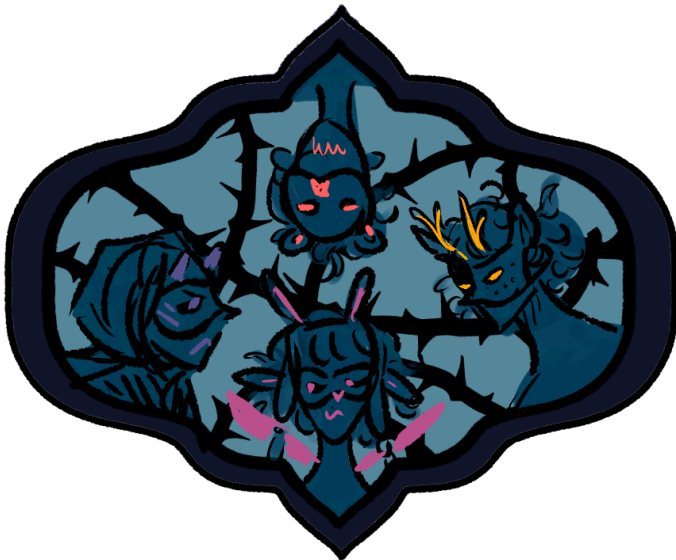
Grandmother:

*They say 'age makes you wise',
But many argue that's all lies.*

An old superstitious woman. She took in Thistle after her mother died and has been raising her since, she's quite traditional and wants, what's in her opinion, the best for Thistle.

Grandmother Audition Material: [Grandmother Audition Excerpt](#)

Grandmother has no recommended monologue as they should also read for the Fae.



The Fae:

*To those trapped playing their game,
Take care not to give away your name.*

The Fae love to have fun, they care little for boundaries. They are the servants of the Faerie King. They should be intriguing but uncanny. They are creepy and dead, physicality is very important. Each has their own personality and relationship to each other. Feel free to add an improvisational flair.

Fae Audition Material: [Fae Audition Excerpt](#)

Recommended Monologue: Goblin Market by Christina Rossetti

Casting Note:

The preferred number of cast members is 9.

The Fae will consist of 4 people, as a mostly background but consistent presence. Grandmother will be double-cast out of this group. They will all have speaking lines, although minor. Their presence is about creating the environment of the forest and the land of the fae, as well as reflecting the inner turmoil of Thistle.

Gender Representation:

A few roles are explicitly gendered, actors cast may be of any gender identity. Use of pronouns for the characters will remain the same. Thistle is feminine presenting, Bramble and the Faerie king are masculine presenting, and Theiro is non-binary.

The Fae are meant to be very androgynous, the Faerie King is the only one referred to with explicitly gendered pronouns.

Recommended Audition Sides

Thistle

Yvain's monologue - Stardust

You know when I said I knew little about love? That wasn't true. I know a lot about love. I've seen it, centuries and centuries of it, and it was the only thing that made watching your world bearable. All those wars. Pain, lies, hate... It made me want to turn away and never look down again. But when I see the way that mankind loves... You could search to the furthest reaches of the universe and never find anything more beautiful. So yes, I know that love is unconditional. But I also know that it can be unpredictable, unexpected, uncontrollable, unbearable and strangely easy to mistake for loathing, and... What I'm trying to say, Tristan is... I think I love you. Is this love, Tristan? I never imagined I'd know it for myself. My heart... It feels like my chest can barely contain it. Like it's trying to escape because it doesn't belong to me any more. It belongs to you. And if you wanted it, I'd wish for nothing in exchange - no gifts. No goods. No demonstrations of devotion. Nothing but knowing you loved me too. Just your heart, in exchange for mine.

Bramble

Flynn Ryder - Tangled (edited & condensed by Beth Champion)

This is the story of how I died. Don't worry, this is actually a very fun story. And the truth is, it isn't even mine. This is the story of a girl named Rapunzel. And it starts, with the sun. Now, once upon a time, a single drop of sunlight fell from the heavens. And from this small drop of sun, grew a magic golden flower. It had the ability to heal the sick and injured. Oh, you see that old woman over there? You might want to remember her. She's kind of important. Well, centuries pass and a hop skip and a bump right away there grew a kingdom. The kingdom was ruled by a beloved King and Queen. And the Queen, well she was about to have a baby, and she got sick, really, sick. She was running out of time. And that's when people usually start to look for a miracle. Or in this case, a magic golden flower. Instead of sharing the sun's gift, this woman, Mother Gothel, hoarded its healing power and used it to keep herself young for hundreds of years. And all she had to do was sing a special song. All right, you get the jist. She sings, she turns young, creepy, right? So Gothel stupidly lost the flower, a royal guard brought the flower back to the castle and the Queen's sickness was healed, giving birth to Rapunzel. To celebrate, the King and Queen launched a flying lantern into the sky. For that one moment, everything was perfect. And then that moment ended. Gothel broke into the castle and stole the child, just like that...gone.

Faerie King

The Creature - Frankenstein by Mary Shelley (edited & condensed by Beth Champion)

I am rather the fallen angel, whom thou drivest from joy for no misdeed. Everywhere I see bliss, from which I alone am irrevocably excluded. I was benevolent and good; misery made me a fiend. Make me happy, and I shall again be virtuous... How can I move thee? Will no entreaties cause thee to turn a favourable eye upon thy creature, who implores thy goodness and compassion? Believe me, I was benevolent; my soul glowed with love and humanity: but am I not alone, miserably alone? You, abhor me; what hope can I gather from your fellow-creatures, who owe me nothing? They spurn and hate me. Yet it is in your power to recompense me, and deliver them from an evil which it only remains for you to make so great that not only you and your family, but thousands of others, shall be swallowed up in the whirlwinds of its rage. Let your compassion be moved, and do not disdain me. Listen to my tale: when you have heard that, abandon or commiserate me, as you shall judge that I deserve. But hear me. The guilty are allowed, by human laws, bloody as they are, to speak in their own defence before they are condemned.

Theiro

Amy - One Sunday Afternoon by James Hagan

I don't know. Maybe it was love, I don't know, but— Well, when I was very young— of course, that's a long time ago, you understand. It was in school. There was this boy. I don't know--he never looked at me and I never...Virginia, did you ever have a feeling in your heart--Something that you feel is going to happen and it doesn't— that's the way my heart was— (she touches her heart) It wasn't love, I know that— (pause) He never even noticed me. I could have been a stick in the mud as far as he was concerned. Virginia, this boy always seemed lonely somehow. Everybody had it in for him, even the teachers—they called him bully—but I know he wasn't. I saw him do a lot of good things—when the big boys picked on the smaller ones, he helped the little fellows out. I know he had a lot of good in him—good, that nobody else could see—that's why my heart longs for him.

The Unicorn

Hermia - A Midsummer Night's Dream by William Shakespeare

Now I but chide, but I should use thee worse, For thou, I fear, hast given me cause to curse. If thou hast slain Lysander in his sleep, Being over shoes in blood, plunge in the deep and kill me too. The sun was not so true unto the day as he to me. Would he have stolen away From sleeping Hermia? Where is he? Ah, good Demetrius, wilt thou give him me? Out, dog! Out, cur! Thou drives me past the bounds of maiden's patience. Hast thou slain him, then? Henceforth be never numbered among men. O, once tell true! Tell true, even for my sake

Fae:

You may be asked read multiple times in different tones/moods) eg; sinister, malice, mean, mocking, softer, kinder, storyteller etc

Goblin Market, a poem by Christina Rossetto

Swift fire spread through her veins, knock'd at her heart,
Met the fire smouldering there
And overbore its lesser flame;
She gorged on bitterness without a name:
Ah! fool, to choose such part
Of soul-consuming care!
Sense fail'd in the mortal strife:
Like the watch-tower of a town
Which an earthquake shatters down,
Like a lightning-stricken mast,
Like a wind-uprooted tree
Spun about,
Like a foam-topp'd waterspout
Cast down headlong in the sea,
She fell at last;
Pleasure past and anguish past,
Is it death or is it life?

OR THIS PART

Lizzie went her way;
Knew not was it night or day;
Sprang up the bank, tore thro' the furze,
Threaded copse and dingle,
And heard her penny jingle
Bouncing in her purse,—
Its bounce was music to her ear.
She ran and ran
As if she fear'd some goblin man
Dogg'd her with gibe or curse
Or something worse:
But not one goblin scurried after,
Nor was she prick'd by fear;
The kind heart made her windy-paced
That urged her home quite out of breath with haste
And inward laughter.