

Something Rotten!

Audition Packet

Thanks for your interest in this MCP production of the Tony Award winning "Something Rotten!" Please read through and be sure you understand the details of our auditions. You'll find our Direction Staff to be fun and easy to work with; however, we take our responsibility to produce an outstanding show very seriously and hope for the same fun, upbeat, yet serious traits in those we cast. We're here to have a wonderful experience and to produce a fantastic play, so good luck and we'll see you at auditions.

AUDITION DATES - Sunday, December 10 at 5:30 pm and
Monday, December 11, at 6:30 pm.

PRODUCTION DATES -

Thursdays 7:30 curtain - May 16 & 30

Fridays 7:30 curtain - May 10, 17, 24, 31

Saturdays 7:30 curtain - May 11, 18, 25, June 1

Sundays 2:00 curtain - May 12 & 26

PROPOSED REHEARSAL DAYS - We will get scripts and music to our cast as soon as possible after they play has been cast. We will have rehearsals on Monday, Wednesday, and Thursday evenings until mid February. Then we will switch to Sunday (afternoons and/or evenings), Tuesday, and Thursday evenings until we are in the theatre which is usually six weeks prior to opening.

DIRECTORS: Sandy Lundberg and Amy Nelp

Sandy has been involved with Magic Circle Players since 1988 on and off stage. She was lucky to land one of her long time Bucket List roles as Miss Hannigan in the musical *Annie*, as well as fulfilling her other dream of directing the musical *Grease*. I suspect she will continue to show up from time to time in the future. sandra.jean@yahoo.com
970-901-9774

Amy has been choreographing plays for 58 years and still loves it! She has enjoyed singing, dancing, and acting on the Magic Circle stage many times and also cherishes her experiences in directing, set painting, costumes, and even some tech work. Sharing the theatre adventure with her husband, Jeff, is always especially delightful.
amy.nelp@gmail.com 970-596-5311 (prefers texts)

ASSISTANT DIRECTOR: Bob Allyn - Over the past decade Bob has played a variety of roles at Magic Circle Theatre both on stage and behind the scenes. This hilariously unique twist on Shakespeare represents Bob's directorial debut.

MUSIC DIRECTOR: Shannon Rediger - Shannon has been involved in Magic Circle Theatre for fifteen years as a performer, choreographer, and now, a music director. Apart from the theatre Shannon loves baking, playing the piano, math, and her adorable nieces and nephew. shannonrediber@icloud.com 970-497-9320

CHOREOGRAPHER: Amy Nelp
DANCE CAPTAIN: Shannon Rediger
PRODUCTION COORDINATOR LaDonna Bubak
STAGE MANAGER Stasia Allyn

SOMETHING ROTTEN!: Welcome to the Renaissance, where the Black Plague has ceded power to the Puritans, farthingales are the latest fashion trend, and the biggest celebrity in England is a playwright named William Shakespeare. In the midst of all this excitement, brothers Nick and Nigel Bottom are trying to keep their acting company afloat. In a desperate attempt to out-Bard the Bard, Nick consults with a soothsayer, who informs him that the future of theatre involves acting, singing, AND dancing —SOMETIMES ALL AT ONCE! As the Bottom brothers strive to write the world's very first "musical," they find themselves caught in a bitter battle with the Bard and the "play's the thing." *Something Rotten!* is a knee-slapping, joyous celebration of everything you love about Broadway.

We have permission to give you a FAMILY FRIENDLY VERSION of this hilarious play. When you review the play on YouTube, please note that the offensive actions and words will not be included in our play. Our directors have traveled to see this play live several times in different cities, and we found the family friendly version to be our very favorite!

Auditions are open for anyone aged 15 and up.

VOCALS: This is a fun, lively, energetic musical with mostly unknown songs that are really great. Shannon needs to hear if your voice fits the vocal range and the character of the part you would like to audition for. You'll find the exact music we would like to hear you sing in this packet. If you need help learning the part, you can find the music on Spotify, YouTube, or Apple Music. At the top of each piece of music in the packet, we will include where to find that song in the original Broadway cast recording and what measures we want you to sing according to the character you are auditioning for. For the ensemble, you will be singing in a group. The designated music in this packet will be the only songs we'll be listening to at auditions.

ENSEMBLE: The chorus will be doing what you would expect, singing and dancing as well as being interactive with each other and with primary characters. There are several, small, fun speaking parts that will be played by chorus members. Those parts will be cast after auditions are over and after we have had several rehearsals. We plan to have several double-cast players. (We think it is fun to spend more time on stage than in the dressing room.) Again, the ensemble (chorus) will be auditioning in groups.

CHOREOGRAPHY: There is a lot of singing and dancing in this play, and unlike some musicals, our chorus will be busy. Amy will teach you some simple dance moves for auditions checking for rhythm, body awareness, ability to dance as well as the ability to learn. Show her what you have, but don't be stressed. We intend to have several levels of dance difficulty going on at the same time during the play, so seasoned dancers and those new to dance are welcome to audition! Some will be asked to provide tap shoes for themselves (not for auditions).

PRINCIPAL ROLES: Only those auditioning for a principal role will be asked to read. You will find the readings we will use right here in this packet. Feel free to prepare yourself with the character and their lines and apply your personal touch. There is no need to memorize lines for auditions, but be familiar with them. We understand that cold readings can be a challenge, so we are sharing these lines with you now, so everyone has a chance to show us their best.

Nick Bottom - baritone

(Nigel's older brother married to Bea) Nick is the director of his acting troupe who also takes pride in caring for his family. He's creative but relies on Nigel to do the writing for their plays. Nick cannot deal with Shakespeare's success, so he pressures himself to take desperate measures.

Nigel Bottom - tenor

(Nick's sweet, younger brother) As the troupe's poet, he writes from his heart, unsure at times but gains confidence after falling in love with Portia.

Shakespeare - baritone/tenor

(The bard. Over the top with a huge ego) He is wildly popular, somewhat Elvis-like, and a narcissist. Previously an actor with Nick, Shakespeare proudly lords his success over him while being enamored with Nigel's writing.

Nostradamus - baritone

("Over-the-top" acting nephew of THE famous fortune telling Nostradamus)
This wildly enthusiastic, likable, almost correct soothsayer, is an audience favorite.

Brother Jeremiah - baritone

(Portia's father) This intense character is head of the religious Puritans who preaches fire and brimstone and believes all things related to the theatre are sinful.

Bea - alto

(Nick's progressive thinking wife) She loves Nick despite his past lack of success. Bea tries to help by going to work for their financially struggling family, giving the brothers more time to create the perfect production.

Portia - soprano

(Brother Jeremiah's daughter) Portia loves poetry, theatre, and ultimately Nigel.

Minstrel - baritone

(singing part only - doubles as chorus member) This character sets the stage for our year-of-the-Lord 1595 experience by engaging with the audience while singing the beautiful solo, "Welcome to the Renaissance."

CHARACTERS WHO DO NOT SING AND DANCE:

Show us your fun interpretation of these characters... be memorable.

Shylock

(New York Jewish accent appreciated but not necessary)

The Jewish money lender whose secret passion is the theatre.

Lord Clapham

The posh, financial patron for Nick and his troupe of actors Something Rotten!

Something Rotten!

ACTOR'S INFORMATION

Full Name _____

Gender _____

Contact Info:

Cell _____

Other _____

Are you allowed to be contacted during
work hours? Yes No

Email _____

Please circle your contact preference - **TEXT** or **EMAIL**. We will be needing to contact you pretty regularly about important information such as rehearsals & changes.

Auditions are open to anyone aged 15 and up.

Age _____ Birthday ____ / ____ / ____

PART(S) AUDITIONING FOR

Are you willing to accept any role? _____

PARTS AUDITIONING FOR:

1. _____

2. _____

3. _____

A SHORT LIST OF THEATRE EXPERIENCE IN THE PAST 7 YEARS

LIST ANY SPECIAL SKILLS YOU WOULD LIKE US TO KNOW ABOUT (go to back of this page)

(ex. cartwheels, juggling, extraordinary vertical jump)

LIST ALL KNOWN CONFLICTS REGARDING REHEARSAL SCHEDULE

Every player is expected to be present for every performance.

WOULD YOU BE INTERESTED IN HELPING WITH ANY TECHNICAL ASPECTS OF THIS PERFORMANCE? (ex: lights, sound, back stage, costumes, props, etc.)

Welcome to the Renaissance

Spotify or YouTube: 1:55-2:16

Sing the melody or harmony that you are most comfortable with.

molto ritard.

Easy Bouncy (quarter note = 120)

The image shows a musical score for a song titled "The Welcome Song". It is written for two parts: a Male Ensemble and a Minstrel. The score is in 3/4 time and consists of two staves. The lyrics are: "Culture and art women Wel-come to the Ren". The Male Ensemble part is marked "MALE ENSEMBLE:" and the Minstrel part is marked "[add MINSTREL]". The lyrics are written below the staves, with some words in boxes. The Male Ensemble part has the lyrics "Culture and art" and "women". The Minstrel part has the lyrics "Wel-come to the" and "Ren".

7

Cul - ture and art

MALE ENSEMBLE:

women

Wel-come to the Ren

[add MINSTREL]

Cul - ture and

men (have the melody)

Wel-come to the Ren

women	ais-sance Well, our printing press-has the fan-cy fonts That's right, we're fancy and
men	ais-sance Well, our printing press-has the fan-cy fonts That's right, we're fancy and

The image shows two staves of musical notation. The top staff is for the 'women' part and the bottom staff is for the 'men' part. Both parts have the same lyrics: 'ver - y lit - er - ra - y the - at - tri - cal too it's what we do -'. The notation includes treble clefs, a key signature of one flat (Bb), and a 4/4 time signature. The melody for both parts is identical, starting on a G4 and ending on a Bb4. The lyrics are written below the staves, with hyphens indicating syllables that span across measures.

women ver - y lit - er - ra - y the - at - tri - cal too it's what we do -

men ver - y lit - er - ra - y the - at - tri - cal too it's what we do -

women	welcome to - - - the Ren - ais sance Where ev-ry thing - is NEW (on C)
men	welcome to - - - the Ren - ais sance Where ev-ry thing - is NEW (on C)

NOSTRADAMUS & NICK

A MUSICAL

NICK: Measures 1-12 / Nostradamus: 13-25 Spotify or YouTube 0:38-0:55

NOSTRADAMUS: Yes!

NICK: **Bright 4 (colla voce)**

Well, that is the stup - id - est thing that I have ev - er heard. ____ You're

poco rit.

do - ing a play, got some - thing to say, so you sing it? It's ab - surd! Who on earth is go - ing to sit therewhile an

act - or breaks in - to song? What poss - i - ble thought can the

NOSTRADAMUS: Remarkably,
they won't think that. [CLEAR]
NICK: Seriously? And why not?
NOSTRADAMUS: Because.

NOSTRADAMUS:

aud - i - ence think, oth - er than this is hor - ri - bly wrong? It's a

14 **Bright 4 (♩ = 126)**

mus - i - cal, ____ a mus - i - cal, ____ and no - thing's as a - maz - ing as a mus - i - cal ____ With

song and dance ____ and sweet ro - mance ____ and hap - py end - ings hap - pen - ing by hap - pen - stance.

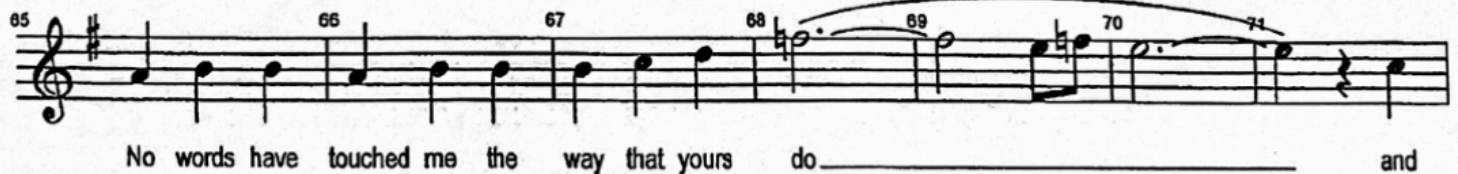
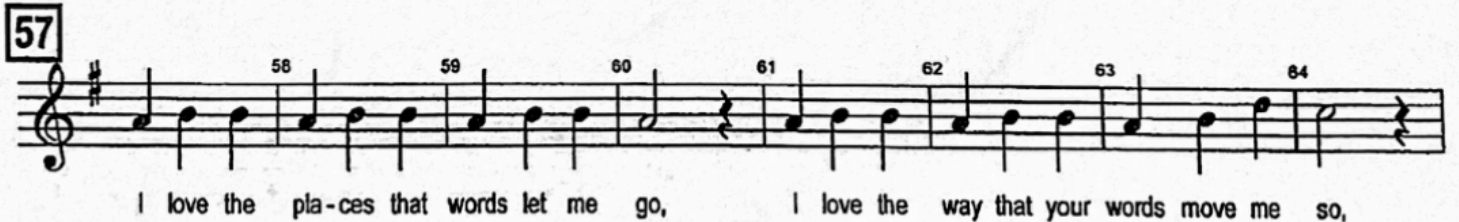
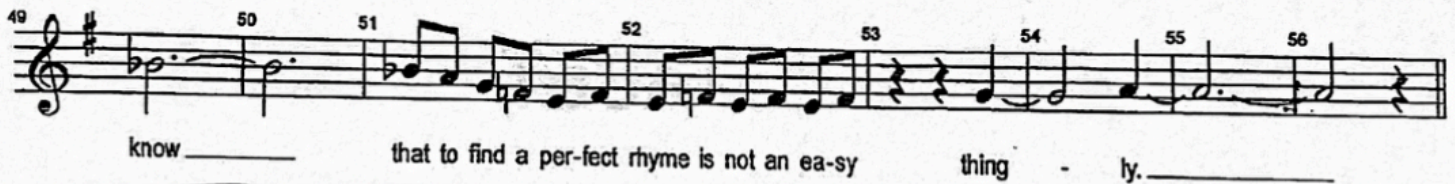
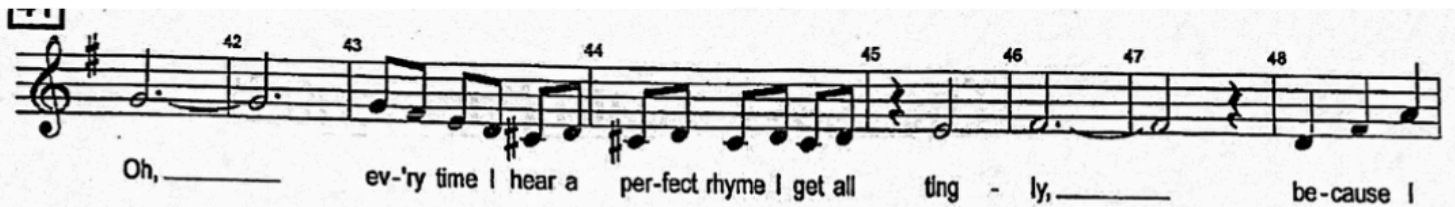
Bright lights, stage fights, and a daz - zling chor - us. You wan - na be great, then you got - ta cre - ate a mu - si - cal ____

PORTIA

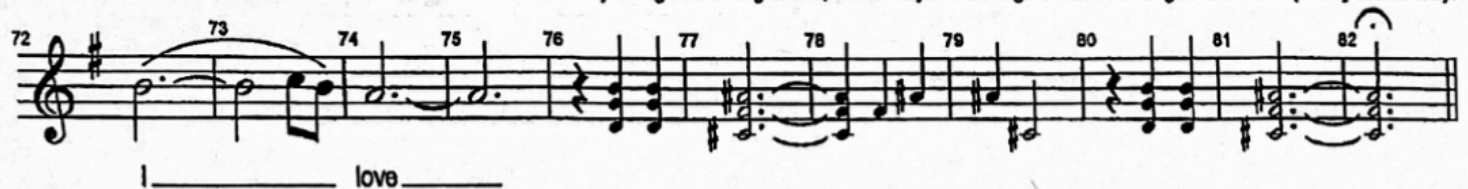
I Love the Way

measures: 41-75

Spotify or YouTube: 0:35-1:08



PORTIA: Youuuuu are really doing something to me, Mr. Poetry Man. Forgive me. I never get to discuss poetry in this way.



MINSTREL

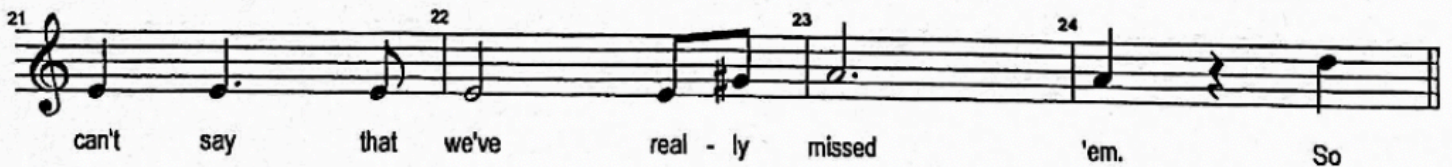
Welcome to the Renaissance

measures: 9-31 Spotify or YouTube: 0:00-0:38

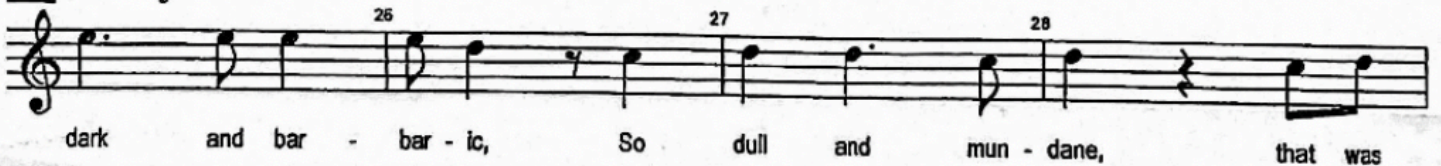
Freely, in '1' ($\text{♩} = 60$)



9 MINSTREL:



25 Freely



Easy Swing ($\text{♩} = 124$)



NICK

Bottom's Gonna Be On Top

measures: 1-27

Spotify or YouTube:

NICK: Oh man, this is going to solve so many problems.
My future is suddenly looking brighter!

NICK: *colla voce*

1 2 3 4

No more Mis-ter A - non-y-mous. No more world that is Nick Bot-tom-less —

5 6 7

My name will be syn - o - ny - mous — With be - ing on the

Bright 2 (♩ = 100)

8 9 10 11

top —

12 13 14 15

I — can see it — now, I'm — the cat's me - ow,

16 17 18 19

It's — a hit, Pow! It's gon - na be great, gon - na be great.

20 21 22 23

Ev - 'ry - where I — go, They — will love me — so,

24 25 26 27

Hail — my name, Oh!, it's gon - na be great, gon - na be great.

Right Hand Man

Spotify or YouTube: 0:00-0:31

Driving, but not too fast! ($\text{♩} = 150$)


BEA: No, you listen. Cause I just want to make things better and I need to know that you understand...

BEA:

The first staff of music is in 4/4 time, featuring a treble clef and a key signature of two flats (B-flat and E-flat). The melody begins with a half note G4, followed by a half note F4, and then a half note E4. The staff is marked with a '3' above the first measure and a '4' above the second measure. The lyrics 'If you' are written below the staff.

5


e-ver got in trou-ble I would be there on the dou-ble, just to bail you out If there's

9  10 11 12
a-ny-thing you lack you know I've al-ways got your back that's what it's all a-bout _____

13

14 15 16

Think of me as your side - kick, Help-ing you when-e-ver I can I'm

17  18 19
more than just a wo-man, ba-by, When the pres-sure's co-min', ba-by, Let me be your right hand man.

NICK: But you're not a man... I'm the man.

BEA: Ugggggh! He's not hearing me.

20  If you're

SHAKESPEARE

Hard to be the Bard

measures: 40-49

Spotify or YouTube: 1:25-1:46

39

Don't make me do it don't make me go through it can some-bo - dy get me a drink? 'Cause it's

41

3:05

hard, It's hard, It's real - ly real - ly hard, It's sex - but it's hard, This

BARD BOYS:

It's hard, It's hard, it's real - ly hard! sex - y but it's hard.

44

bar that I'm ral-sing to be this a - ma-zing it's hard, it's hard, it's so an - noy - ing - ly hard. So

47

SHAKESPEARE: I know writing made me famous, but being famous is just so much more fun.

SHAKESPEARE: It's hard to be the Bard, baby!

(Last X)

un - a - void - a - bly, un - en - joy - a - bly hard, You see, what

VAMP

un - a - void - a - bly, un - en - joy - a - bly hard.

NIGEL

God, I Hate Shakespeare

measures: 25-40

Spotify or YouTube: 0:38-0:55

This melody is called "Nigel's Theme" and is sung throughout the play

22 23 24 25 **NIGEL:**

His gen-ius is he's fool-ing all of you! But he's

Don't be a pe-nis, the man is a gen-ius.

Don't be a pe-nis, the man is a gen-ius.

26

27 28 29 30

brill-iant, what maj-e-sty flows from his pen. His po-e-try

poco rit.

31 32 33 34 35 *a tempo*

soars like a sweet vi-o-lin. God's own in-spi-ra-tion, like

36 37 38 39 40 41

light-ning doth strike him, and he cap-tures my soul _____

NICK: Jesus, you sound just like him!
NIGEL: Really? Thanks!

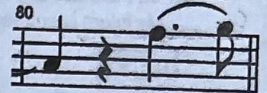
BROTHER JEREMIAH

We See the Light

measures: 80-90

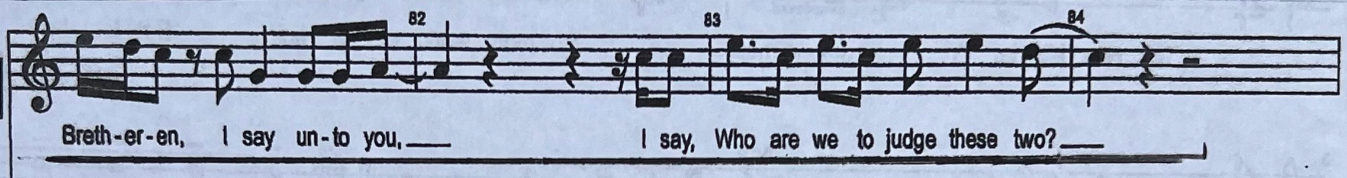
Spotify or YouTube: 2:37-2:57

JEREMIAH:



Oh

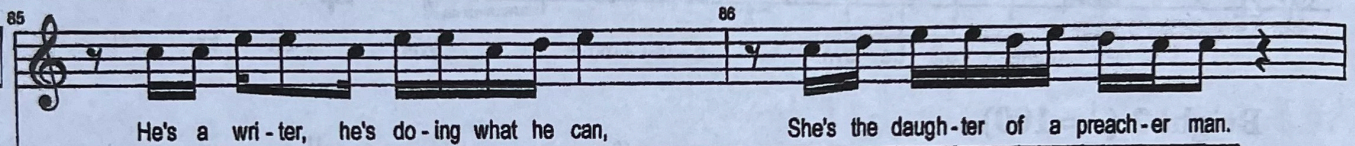
JEREMIAH



Breth-er-en, I say un-to you, —

I say, Who are we to judge these two? —

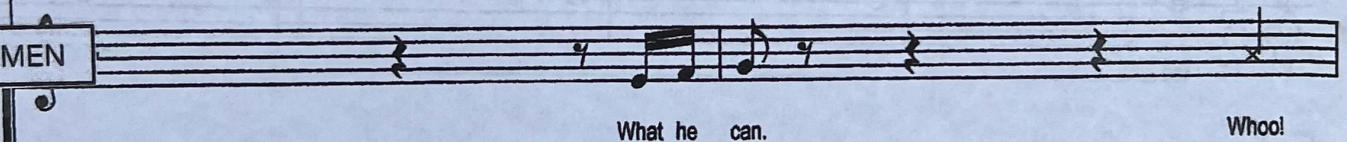
JEREMIAH



He's a wri-ter, he's do-ing what he can,

She's the daugh-ter of a preach-er man.

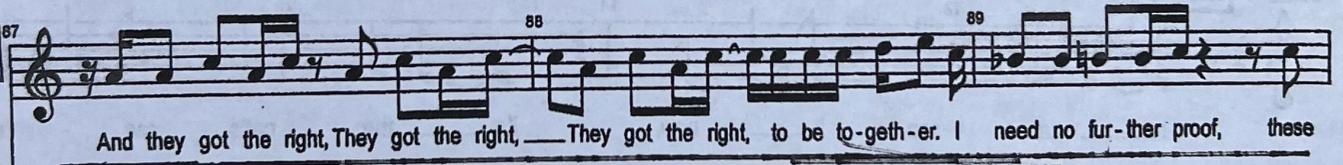
PURITAN WOMEN



What he can.

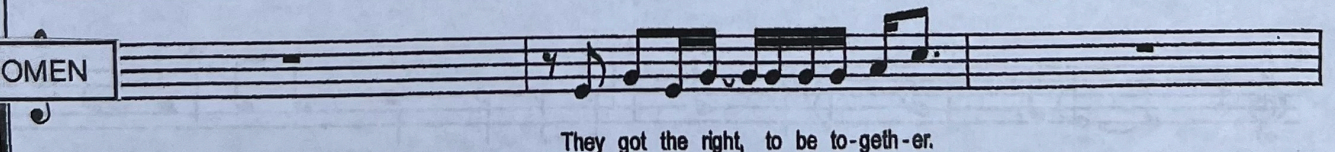
Whoo!

JEREMIAH



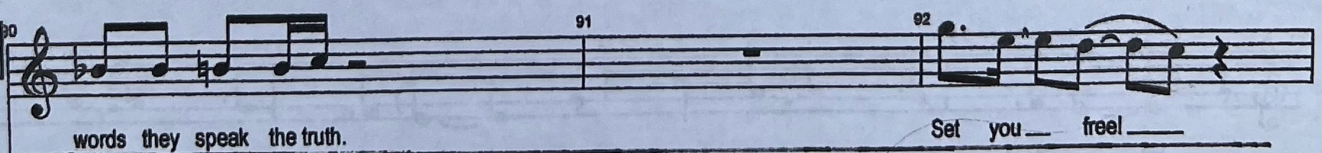
And they got the right, They got the right, — They got the right, to be to-geth-er. I need no fur-ther proof, these

PURITAN WOMEN



They got the right, to be to-geth-er.

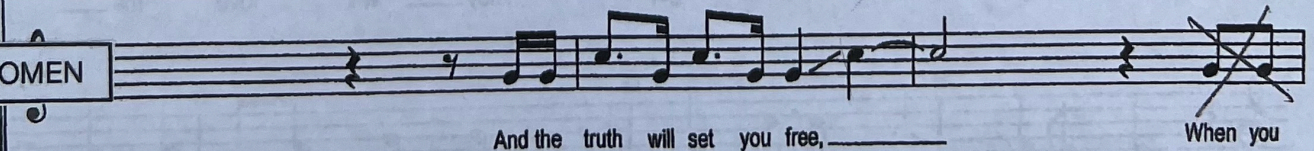
JEREMIAH



words they speak the truth.

Set you — free! —

PURITAN WOMEN



And the truth will set you free, —

When you

1 Nick Nigel

NICK New idea...new idea...we need a NEW idea.

NIGEL I still say we should write our life story – two orphaned brothers, their father lost at sea, whose mother dies of a broken heart. How you, at age 14, carried me, your sickly little brother on your back – all the way from Cornwall.

NICK No. We gotta think bigger! We have to *innovate*. The world is changing. I recently heard about a man who has a toilet that *flushes*.

NIGEL Really?? He doesn't throw his POOP into the street?

NICK No. He pulls a lever and it gets *whooshed* down a pipe...and THEN into the street. And that's what we need. Something *new*!

NIGEL But that's what you're good at – big ideas. I'm really just a poet at heart. You were doing better without me, oh no...am I the problem?

NICK No, Shakespeare is! Why did I even suggest he become a writer? I was just trying to get him out of our troupe because he was so annoying. Now he's like this giant sun...that...that...

NIGEL "Shines so bright, no other star is seen"?

NICK See? That's good! Which is why we work together. Now let's get to it.

2 Nick Bea

NICK Hello, darling. How was our day?

BEA Interesting. I went to the stocks and watched the mob throw cabbages at the criminals.

NICK What'd you do that for?? You hate all that!

BEA I know, it was awful. (*handing him a bowl*) Boiled cabbage?

NICK Ah. I see.

BEA There would've been meat, but the landlord came by demanding the rent – took our last shilling right out of my hand. Then I was gonna surprise you with some mutton – but sheep are *fast*.

NICK Wait, wh... you chased a SHEEP? Alright, that's it. (*he goes to get a wooden box*)

BEA What are you doing?

NICK I'm just... (*HE grabs the money box. SHE quickly takes it away.*)

BEA No! We've been through this, we do NOT touch the money box!

NICK Come on, Bea...we shouldn't 'have to live like this. You deserve better.

2 (part two) Nick Bea

BEA And so do you – we all do, and that's what we're saving for. A better life. A simple cottage in the country, for all of us. You, me a couple of kids...a room for Nigel and maybe his wife one day?...

Now, I know it's been a while since we've put any money in there, and that's why I was thinking – I should get a job.

NICK What? No, if you get a job, that will just make me feel like a failure. None of the other writers' wives have jobs.

BEA Well, they should. This is the Nineties! We've got a woman on the throne and by the year 1600, women will be completely equal to men. Ooh! I just thought of the perfect job for me. I could be in your play!

NICK What?? You can't act.

*(Bea **BURSTS** into tears, covers her face with her hands.)*

Sorry, I didn't mean to hurt your feelings.

BEA Gotcha. See, I CAN act.

3 Nigel Portia

NIGEL Good day, mistress.

PORTIA “Good days were those when lit with love, till dusk of death did herald th’eternal night”.

NIGEL Hey – I wrote that.

PORTIA Yes, I know. (*holding up a paper*) I accidentally took this after our first encounter. Your sonnet. It’s perfection.

NIGEL Really? You thought it was...good?

PORTIA It...touched me in places I did not know could be touched.

(*She suddenly realizes how that sounded, turns away – embarrasses*)

Forgive me. Poetry is forbidden in my house, especially poems of earthly love.

(*saying melodramatically; to the heavens*)

OH, IS THERE NO PITY SITTING IN THE CLOUDS THAT SEES INTO THE BOTTOM OF MUY GRIEF?!

NIGEL Rome and Juliet, Act 3, Scene 5.

PORTIA You’ve seen it?

NIGEL Six times, and you?

PORTIA Eight! If my father knew, he would disown me.

3 (part two) Nine Portia

NIGEL My brother, too.

PORTIA I love Shakespear.

NIGEL Me, too! I've got a Comedy of Errors, first edition.

PORTIA I've got Sonnet number 1. Signed!

NIGEL Wow!

PORTIA I know!

(**PORTIA** and **NIGEL** giggle together; nerdy, awkward laughs and snorts...then...)

NIGEL (*weakly*) That's awesome.

PORTIA I think you're his equal – if not better.

NIGEL What??? No way.

PORTIA Oh Yes. Your sonnet has Shakespearean sophistication mixed with the complexity of Daniel Webster and the sensitivity of Samuel Daniel.

(**PORTIA** and **NIGEL** slowly drawing closer to each other during these 2 lines)

NIGEL Wow. You REALLY love poetry.

PORTIA Oh, I do, I really, really do.

4 ALLEY RAT NICK NOSTRADAMUS

ALLEY RAT (hawking his wares) Tarot cards! Palm readings! Amputees get half price!
(approaching Nick) Lucky heather, sir?

NICK Thanks, but... I need more than luck.
(Nick approaches a Man with an eyepatch, checks over his shoulder)
Psst. Hey. I'm looking for a soothsayer.

ALLEY RAT (pointing) Norbert the Knowing. Supposed to be the best.
(Alley Rat walks backstage to collect a large sign and wait. He will return to the stage and walk towards Nick, on Nostradamus' line "*Suit yourself*".)

NICK (crosses over to the side and reads a sign) "*Out of business due to unforeseen circumstances.*" (then...) So obviously not the VERY best.

NOSTRA. Did I hear a need for future seeing? If seeing is what you need, then I can help you. If help is what you need, then I can SEE you. If neither is what you need, then I can foresee you leaving very shortly. So – am I hired? Actually, I know I will be, I'm just being polite.

NICK Who ARE you?

NOSTRA. I – am Nostradamus.

NICK THE Nostradamus?

NOSTRA. No. I'm his nephew. Thomas.

NICK THOMAS Nostradamus?

4 (part two) Nick Nostradamus

NOSTRA. (raising his hand as if giving an oath). I promise. But I share the same gifts as my esteemed uncle. And for half a crown, I'll share those gifts with you. And I predict for you a new life...with not teeth! That was a freebie.

NICK Uhhh...I'll keep looking if you don't mind.

NOSTRA. Suit yourself. (getting a vision, then eerily) But beware of the black dog.

NICK Right. Thank you. Good luck in the asylum.

(As Nick starts to walk away, he turns and almost runs into the Back Alley Rat who's carrying a large sign that reads BLACK DOG SALOON).

Half a crown you said?

NOSTRA. (turns back to Nick) Excellent! Now, what is it you would like the future to tell?

NICK Well, I'm a writer.....

NOSTRA. I knew that.

NICK ...and I want you to look into the future and tell me what the next big thing in the theater will be? ...what audiences will be lining up to see.

NOSTRA. Right. Stand back. Give me some space.

(He shakes out and warms up like an athlete, then more hacking and clearing his sinuses, then squints hard and puts his fingers to his temples, and starts to shiver).

Oh! Oh my. WOW! Ooooooh, in the future, the theaters are very *niiice*. Cushy red seats...AND A ROOF! Wait...whoa, what is this?? It's UNBELIEVEABLE!

NICK What? WHAT?

4 (part three) Nick Nostradamus

NOSTRA. That much? ...for a glass of wine?!?!?!

NICK How about what's ON the stage?

NOSTRA. Right. Getting to that...

(he squints, then gets a vision that causes him to stumble backwards)

Whoa! What a spectacle! I have seen the future!

NICK What, what is it?

NOSTRA. The biggest, most fantastic thing in theater will be...
(painting in in the air) ...MUSICALS.

NICK What?

NOSTRA. (painting it again) MUSICALS. It appears to be a play where the dialogue stops and the plot is conveyed through song.

NICK Through song?

NOSTRA. Yes.

NICK Wait, wait. So – an actor is saying his lines and then out of nowhere, he just starts *singing*?

NOSTRA. Yes.

NICK Well, that's the stupidest thing that I have ever heard!

NICK Okay, everyone take your places. Let's try this.

(reading) Let us talk of graves, of worms, of epitaphs *(impressed with himself)*

Make dust our paper, and with rainy eyes
Write sorrow on the bosom of the earth. *(fist bump)*

Yes! That is GOOD! I'm starting to believe this is gonna be the Bottom Brothers' first hit.

CLAPHAM Pity we have to shut it down!

NICK Lord Clapham. What do you mean - shut it down?
The Tragedy of Richard the 2nd? *(unrolls scroll that says Shakespeare is doing that)* TROUPE GASPS!

NIGEL Shakespeare??

NICK Why is he doing Richard the 2nd?? He just did Richard the 3rd! Who goes backwards?!

NIGEL He breaks convention. That's why he's so great.

NICK Oh yeah? Did you SEE Romeo and Juliet? What's so great about two lovers who kill themselves in the end?

CLAPHAM OH, YOU'VE SPOILT IT! I'm seeing it this evening.

NIGEL You should. It's life-changing.

NICK It is? "Love you, stab myself, drink poison, the end."

CLAPHAM STOP IT! STOP IT, STOP IT! You're ruining everything! Now I paid for an original play and you will lose my patronage, do you hear?
No more money - unless I hear a new idea - on the morrow!

TOM I think that means "tomorrow."

PETER If he quits, we're all out of a job . . . *(Clapham starts to exit. Nick follows)*

NICK Lord Clapham, please . . .

CLAPHAM Write something original - like the Bard! (*Clapham exits*)

NICK The “bard.” Why is he THE Bard? He’s UH bard, YOU’RE a bard. HE’S JUST ONE OF THE BARDS!

NIGEL He’s THE Bard because he does it all: histories, tragedies, comedies.

NICK Comedies?? Name one thing of his that’s funny. Gimme a line, anything.

NIGEL “On my word, we’ll not carry coals for then we should be colliers!”
(*Nigel laughs. the TROUPE laughs.*)

NICK *That’s not funny! Urgggggghhhh...*

6 part one Shakespeare Nigel Portia

PORTIA Oh my ...

WAITRESS Drinks?

PORTIA Oh yes. I'm parched. Thank you. *(Both take goblet. PORTIA downs hers quickly and is barely able to speak.)*

 That's not water. *(Takes another sip.)*

 Pretty good!

NIGEL Ohmygosh, look over there, It's Thomas Middleton.

PORTIA <GASP> And he's talking to Edmund Spenser. And ohmygosh, ohmygosh... look who just walked in!

NIGEL, PORTIA FRANCIS BACON!

NIGEL Wow. — it's like — all the greatest poets of London are right here in this room!

PORTIA Including you. *(NIGEL reacts. They both giggle. PORTIA takes another drink as SHAKESPEARE enters.)*

SHAKESPEARE Is that a young Bottom I see?!

CROWD *(singing)* SHAKESPEARE!

SHAKESPEARE *(Polite greetings as HE works the room)* Hi... hi... how are you, thanks for coming... good to see you, yes you can touch me, oooh, I wanna talk to you...

(to an excited guest) Not now.

(to Nigel) So... Nigel Bottom — playwright, poet, and prestigious prodigy.

(to the crowd) Oooh, that was a lot of alliteration —

(sing song) OCCUPATIONAL HA-ZARD!

(playing to the crowd, then back to Nigel)

6 part two Shakespeare Nigel Portia

SHAKESPEARE So — Nicky Bottom's little brother. His "secret weapon," all grown up. And who is this delightful damsel, this maiden fair, this feast for the eyes?

NIGEL Oh um... This is Portia.

SHAKESPEARE Portia. Good name.

PORTIA *(stares stage-struck, mouth quivering, breathing quickening)*

SHAKESPEARE That's right. This is happening. Just breathe...

PORTIA M-m-m-master Shakespeare... *(she bows, now so tipsy she collapses to the ground.)*

SHAKESPEARE Aw, she's *bedazzled*. You like that word? I made it up, it's what I do!
(turns to crowd) Let's drink to that!

CROWD HUZZAH!!

(NIGEL helps Portia to her feet. SHE takes another huge gulp. She gets woozy.)

PORTIA I think i need a bit of a lie down. *(SHE tries to sit on the sofa but falls BEHIND it)*

SHAKESPEARE So! Nigel. What are you and that brother of yours working on? A tragedy? A comedy? A tragic attempt at comedy?

(to the crowd) See what I did there?
(THEY don't laugh enough) SEE WHAT I DID??
(THEY laugh harder.)

NIGEL Actually, Nick doesn't want me to tell anyone.

SHAKESPEARE Uggg, he's so paranoid. Always has been. Even when I was a lowly actor in his sad little troupe, he was so insecure. Of course, with you as his partner, he has even more reason to be. I've read your sonnet.

6 part three Shakespeare Nigel Portia

SHAKESPEARE *(He puts his hand on Nigel's shoulder, nods like "yeah, that's right, I read it." NIGEL waits for a comment. SHAKESPEARE finds a bit of dust on Nigel's coat, flicks it off. Nigel is in agony, waiting.)*

It's good. Quite good.. I'd love to read more.

(feigning surprise) Oh — is that your folio? *(He points to Nigel's leather notebook.*

NIGEL What, this? Oh, this is just — a collection of random lines and thoughts.

SHAKESPEARE Would you like me to give it a looky-loo? What am I saying? Of course you would! I'm Shakespeare!

CROWD *(singing and raising a glass!)* SHAKESPEARE!

SHAKESPEARE *(Takes Nigel's notebook, reads)*
Hmmm. "All the world's a stage." Good line, that.

7 part one Shylock Nick

SHYLOCK Nicholas Bottom.

NICK Shylock! What are you doing at my HOUSE?

SHYLOCK Your debt is due.

NICK Shhhh...
 (pulls him away from the house)
I've, uh... hit a little setback with the play. But — if you give me another week — I'll name a character after you.

SHYLOCK Too late. Shakespeare already promised that. I can see it now.
"Shylock — the really nice Jew." Here's a better offer. Cut me in as an investor in your play and I'll cancel your debt.

NICK You're not a patron, you're a money lender!

SHYLOCK BECAUSE THAT'S THE ONLY JOB THEY'LL LET JEWS DO! But what I really love — ohhhhh, what gives me nachus in my pupik— IS THE THEATER. I LOVE IT! I-love-it-I-love-it-I-love-it. I love the sights, the smells, the roar of the crowd, the splat of the fruit as it hits the actors. It's a temple to me. I tell you. A TEMPLE! Catholic, Protestant, Jew — I don't give a rats tuchus. My religion — is theatre!

NICK Wow, I had no idea. But I can't, it's illegal. If I let you invest we'd both be hanged on the gallows at Tyburn.

SHYLOCK At least you'd finally have an audience. Take the weekend. Mull it over. Because on Monday, your interest doubles.

7 part two Shylock Nick

SHYLOCK Hello, Nick. Ready to reconsider my offer?

NICK No, Shylock.

SHYLOCK Because you're prejudiced against the Jew?

NICK Not me. All of Renaissance Europe! Besides I've already got a Puritan saying my writing's the work of Satan and I should burn in Hell.

SHYLOCK Don't listen to critics! They're *fakakta*! Come on Nick — be a *mensh*! Let me help you!

NICK I'm not that desperate.

SHYLOCK Really? You have no show, no patron, and your brother is at a private party for William Shakespeare.

NICK What?! I'LL KILL HIM!

SHYLOCK It's invitation only. And guess who has an invitation?
(*SHYLOCK holds up HIS invitation.*)

NICK Okay, everyone take your places. Let's try this.

(reading) Let us talk of graves, of worms, of epitaphs *(impressed with himself)*

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NICK Lord Clapham, please . . .

CLAPHAM Write something original - like the Bard! *(Clapham exits)*

FINAL STATEMENT

We will expect you to be on time. Please arrive early enough to be ready to **start on time**. Rehearsals usually last around two hours; however, once we are in the theatre, be prepared for anything! Occasionally you may be called to participate in an extra rehearsal outside the normal rehearsal schedule.

We will be asking for your presence for things that need to be taken care of over and above rehearsals (ex. costume measurements & checks, set construction, photos, strike). Please work with us to be present for these occasions. Participation in these aspects of the production are as important as the rehearsals themselves.

We feel camaraderie among all cast and crew members is important. The crew members have to work outside our rehearsal times and may need your help occasionally. We also encourage you to get to know your fellow “Something Rotten!” cast and crew and if desired to engage in social activities outside of rehearsals. You’re likely to make some great new friendships!