

Maurer Productions OnStage, Inc.

Presents

Something Rotten!

(The Musical)

Audition Information

Auditions are

Saturday, July 16th 10:00 AM – 5:00 PM

Sunday, July 17th 12:00 PM – 5:00 PM

Auditions open to Actors/Singers/Dancers 17 and up

Show dates:

Fridays, October 21 & 28 at 8pm

Saturdays, October 22 & 29 at 8pm

Sundays, October 23 & 30 at 2pm

**You can sign up online for an audition slot at <http://www.mponstage.com/CastMe>
or e-mail us at Audition@mponstage.com or Call (609) 882-2292**

Something Rotten!

Book JOHN O'FARREL & KAREY KIRKPATRICK

Music and Lyrics by KAREY & WAYNE KIRKPATRICK

Presented through special arrangement with Music Theatre International (MTI).

All authorized performance materials are also supplied by MTI.

www.MTIShows.com

NOTE: Walk-ins are welcome but will be seen on a time-available basis.

**All actors must be fully vaccinated in order to audition.
The production staff is fully vaccinated.**

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Kelsey Forward Initiative is committed to actively assisting Kelsey Theatre in advancing an environment of [diversity](#), [equity](#), [inclusion](#), and [anti-racism](#) in all productions and programs offered by the resident theatre companies. We acknowledge the need for growth and are committed to learning from our past mistakes. We aim to foster an inclusive environment for people of all races, genders, religions, sexual orientations, creeds, socio-economic statuses, nationalities and abilities.

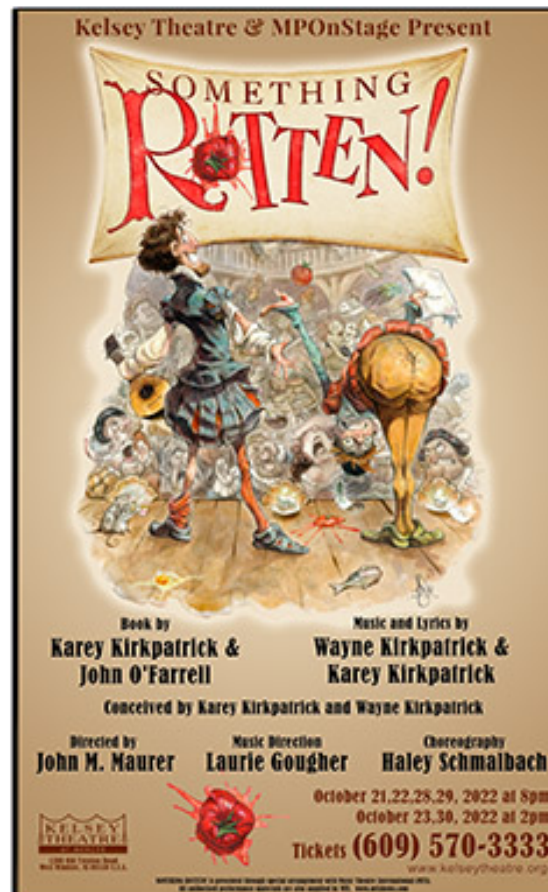
Auditions for *Something Rotten!*

Book by John O'Farrell & Karey Kirkpatrick - Music and lyrics by Karey and Wayne Kirkpatrick.

Maurer Productions OnStage, the company that brought you the Perry Award winning *Aida*, *Driving Miss Daisy* and *Around the World in 80 Days* will be holding open auditions for its upcoming production of *Something Rotten!*

Welcome to the Renaissance and the outrageous, crowd-pleasing musical farce, *Something Rotten!* Created by Grammy Award-winning songwriter Wayne Kirkpatrick, and successful screenwriters Karey Kirkpatrick and John O'Farrell, *Something Rotten!* was lauded by audience members and critics alike, receiving several Best Musical nominations and hailed by *Time Out New York* as "the funniest musical comedy in at least 400 years".

Set in the 1590s, brothers Nick and Nigel Bottom are desperate to write a hit play but are stuck in the shadow of that Renaissance rock star known as "The Bard." When a local soothsayer foretells that the future of theatre involves singing, dancing and acting at the same time, Nick and Nigel set out to write the world's very first musical. But amidst the scandalous excitement of opening night, the Bottom Brothers realize that reaching the top means being true to thine own self, and all that jazz.



10 Roles plus ensemble

Roles are open to performers of all races, gender identities, sexual orientations, body types, and abilities. **All actors and production staff must be fully vaccinated against the COVID-19 virus and will be required to show their vaccination card at the time of audition.**

This production will be presented at Kelsey Theatre on the West Windsor campus of Mercer County Community College.

The production will be directed by John M. Maurer with Music Direction by Laurie Gougher and Choreography by Haley Schmalbach.

**If you have questions, please contact us at info@mponstage.com
Or call 609-882-2292**

Something Rotten!

Audition - Dates/Times:

Saturday, July 16 10:00 AM – 5:00 PM

Sunday, July 17 12:00 PM – 5:00 PM

Location **Mercer County Community College West Windsor Campus**

Company: **Maurer Productions OnStage Inc.**

Director: John M. Maurer	Producers: John M. Maurer & Diana Gilman Maurer
Music Director: Laurie Gougher	Choreographer: Haley Schmalbach
Production Stage Manager: Melissa Gaynor	Master Carpenter: Jeff Cantor
	Costumes: Anthony Remer

ROLES AVAILABLE (18 Adults)

<p>The ages listed below are approximate stage ages. All characters have English accents. Most actors will be playing multiple roles. Minimum <u>physical</u> age to audition is 17 years old.</p>	
Nick Bottom (30-40) A struggling writer who cannot stand Shakespear. Nigel's older brother.	<i>Vocal range top: G4</i> <i>Vocal range bottom: A2</i>
William Shakespeare (30-40) The Bard. Over the top with a HUGE ego.	<i>Vocal range top: Ab4</i> <i>Vocal range bottom: Ab2</i>
Nigel Bottom (20-35) Nick's sweet younger brother. A struggling writer who falls in love with Portia, a Puritan.	<i>Vocal range top: A4</i> <i>Vocal range bottom: Eb3</i>
Bea (20-30) Nick's wife. She loves Nick despite his past lack of success. She dresses up like a man to prove she can be an actor.	<i>Vocal range top: D5</i> <i>Vocal range bottom: D3</i>
Portia (20- 35) A Puritan woman who loves poetry, theater, and ultimately Nigel.	<i>Soprano</i> <i>Vocal range top: F#5</i> <i>Vocal range bottom: G3</i>
Nostradamus (40-50) A Soothsayer	
Brother Jeremiah Portia's father. A Puritan who thinks Nick & Nigel's plays are sinful	<i>Vocal range top: G4</i> <i>Vocal range bottom: G3</i>
There are 8 ensemble members that play every other role in the show and can be any age from 17-60.	

Shylock An investor to whom Nick & Nigel are in debt	
Minstrel Opens the show and narrates the events	<i>Vocal range top: A4</i> <i>Vocal range bottom: C#3</i>
Ensemble Roles include: Minstrel, Townspeople, Troupe, Lord/Lady Clapham, Shylock, Man Servants, Crowd, Chorus, and more	

Important Audition Info *(Please Read Carefully)*

What You Need to Know for the Audition

1. In order to book an audition appointment, you must register online with our CastMe system by visiting <http://www.mponstage.com/registration> and following the instructions. Once you have created an account on the CastMe system, you must upload your resume and headshot, as well as any additional information you feel would be appropriate and helpful in the casting process. A series of online video tutorials are available to help you with the registration process.
2. Once you have created an account on the CastMe system, you should log-in to the system and sign up for an audition appointment. If you can't access the website or if you have any problems signing up, you can call (609) 882-2292 or email us at <mailto:audition@mponstage.com> to schedule an audition time. If all audition slots are full, or you are not available during the posted audition times and you still wish to audition for the show, please call and we will try to set up another time for you to audition. Walks-ins are always welcome and will be seen as time permits, but an appointment is recommended.
3. After registering with CastMe and booking your audition appointment, you must then complete the audition application and conflicts calendar contained in this packet. You must bring your printed copies of your completed application and conflicts calendar, along with a printed copy of your sheet music, to the audition. Also, if you do not upload your headshot (or recent photo) into the CastMe system, a quick snapshot will be taken of you at the audition and put into the system.
4. **ACTING...** All actors are required to audition with one of the monologues provided. Prepare the one that is closest to the roles you are looking for. You may be asked to improv, read from any of the monologues or with another person.
5. **SINGING...** Please prepare a FULL SONG in the style of the show. Song selection should demonstrate legit, classical vocal technique. Pop/belting is not necessary for this genre. Please bring sheet music, preferably in a binder. An accompanist will be provided. No a capella auditions or recorded accompaniments are permitted. Auditioners may be asked to vocalize in order to determine vocal range.
6. **DANCING....** You will be taught a short routine during the auditions. Wear loose clothing and shoes you can dance in. Please bring tap shoes if you have them!
7. Actors should arrive at least 10 minutes before the start of their audition time. The audition process may last up to 60 minutes. During that time, the actors, whether individually or in a group, will be asked to sing, act, dance and fill out paperwork.
8. If needed, call backs will be on Monday, July 18.
9. The read through is tentatively planned July 23 from 10am to 2pm. You should expect **up to** three rehearsals per week, two evenings during the week and one weekend afternoon. Not all actors will be required for all rehearsals. Call sheets will be made available to the cast to tell you which rehearsals you will need to attend. However, all cast members should plan to be available most evenings for the two weeks before the show opens.
10. All cast members are asked to assist with load-in and load-out. Load-in occurs on the Sunday evening (October 16) before opening night, and load-out occurs after the last Sunday performance (October 30).
11. **Please print and bring with you the following 3 pages.**

Something Rotten! Audition Form

PERSONAL

Name: _____

Address: _____

Home Phone: _____ Work Phone: _____ Cell Phone: _____

Email Address #1: _____

Email Address #2: _____

Sex _____ Age Range: _____ Date of Birth (month & day) _____

Height: _____ Photo is Attached: Yes ☐ No ☐

ROLE

What Role(s) are you Auditioning for? _____

SKILLS

Voice: (Circle One) Soprano, Alto, Tenor, Baritone, Bass Vocal Range: _____

Years of Formal Voice Study: _____ Years of Formal Acting Study: _____ Years of Formal Dance Study: _____

How Do You Rate Your Dance Skills: _____

Are You *Currently* Studying Acting, Singing, or Dancing? If so, where/with whom? _____

Do You Read Music? Yes ☐ No ☐ Have You Studied an Instrument: Yes ☐ No ☐

List Special Skills (e.g. Juggling, magic, unicycle riding, play band instrument etc.): _____

Background

My Resume is Attached: Yes ☐ No ☐ (If no resume see below)

My Resume is Online: Yes ☐ No ☐

My Acting, Singing and Dancing Experience Includes (List Shows, roles, dates, etc.): _____

List All Conflicts on the Following Calendars including holidays

July

Sun	Mon	Tues	Wed	Thur	Fri	Sat
					1	2
3	4	5	6	7	8	9
10	11	12	13	14	15	16 AUDITION
17 AUDITION	18 CALL BACK IF NEEDED	19	20	21	22	23 READ THROUGH
24	25	26	27	28	29	30

August

Sun	Mon	Tues	Wed	Thur	Fri	Sat
7/31	1	2	3	4	5	6
7	8	9	10	11	12	13
14	15	16	17	18	19	20
21	22	23	24	25	26	27
28	29	30	31	-	-	-

September

<i>Sun</i>	<i>Mon</i>	<i>Tues</i>	<i>Wed</i>	<i>Thur</i>	<i>Fri</i>	<i>Sat</i>
-	-	-	-	1	2	3
4	5 LABOR DAY	6	7	8	9	10
11	12	13	14	15	16	17
18	19	20	21	22	23	24
25	26	27	28	29	30	10/1

October

<i>Sun</i>	<i>Mon</i>	<i>Tues</i>	<i>Wed</i>	<i>Thur</i>	<i>Fri</i>	<i>Sat</i>
2	3	4	5	6	7	8
9	10	11	12	13	14	15 NO REH.
16 LOAD IN	17 TECH	18 TECH	19 TECH	20 TECH	21 SHOW 8PM	22 SHOW 8PM
23 SHOW 2PM	24	25	26	27	28 SHOW 8PM	29 SHOW 8PM
30 SHOW 2PM LOAD OUT						

Audition Monologues

All actors must audition with one of the monologues below. If there isn't a monologue for the part you are trying out for, just pick one from below. It does not need to be memorized.

Nick Bottom -1 : *(in rehearsal)*

Oh noble kinsmen that royal blood and love do bind. Seek now thy own succor, and flee thy native land. To die today twill not be done til dawn Ta-tee, ta-tum, da-dee-da-dum and who talks like this? *(to Nigel)* Nigel, why can't we just write like we speak? I haven't understood a single word in our last three plays. Come on Nigel this one is working, I can feel it—it's just missing something right here. What have you got for me? Let me see *(takes new page)* ... Nigel, it's good.... It's really good. One suggestion. *(pointing to page)* How about instead of "tombstones" he says "epitaphs." Okay, everyone take your places. Let's try this. *(reading)* Let us talk of graves, of worms, of epitaphs; *(raised eyebrow to Nigel, impressed with himself)* Make dust our paper, and with rainy eyes write sorrow on the bosom of the earth. *(then—fist pump)* Yes! That is good! I'm starting to believe this is gonna be the Bottom Brothers' first hit.

Nick Bottom - 2: *(Going over notes with Nostradamus)*

Okay, so just to make sure I've got this all straight, we've got a Prince... eating a Danish... and he's visited by the ghost of his dead father? No.... not a ghost. The phantom! He's the former king who was murdered by the Prince's uncle... and the uncle's name is... Scar. *(writing that down)* And he murdered the king. And the prince is in love, but he goes mad? Ah yes! And—how do you solve a problem like Ophelia? *(looking at notes)* The prince says "get thee to a nunnery!" And then the nuns hide her and all of the singing children—from the... Nazis. *(looking at notes again)* It doesn't say if these "Nazis"—are good guys or bad? I'm not sure. But it feels important to get that one right.

Nigel Bottom -1: *(Talking with Nick)*

I still say we should write our life story—two orphaned brothers, their father lost at sea, whose mother died of a broken heart. How you, at age 14, carried me, your sickly little brother on your back—all the way from Cornwall. That's what you're good at—big ideas. I'm really just a poet at heart. You were doing better without me, oh God am I the problem? or is it Shakespeare you should never have suggested he become a writer? I know you were just trying to get him out of our troupe because he was so annoying. But now he's like this giant sun... that... that..."Shines so bright, no other star is seen." *(Thinks)* Hey that's good *(writes it down in his notebook)*. I have this idea. It's about a prince... and he's not eating a danish, he is Danish... and he's full of anguish for a great loss, and he realizes his own life has no meaning. He's so depressed he wants to kill himself but he can't even make up his mind about that. Then his true love is forced into religious exile—where she probably dies of a broken heart. Then he descends into madness and he dies and everyone dies and the whole stage is covered in bodies, and blood, and death... and "the rest is silence", they're all left... *(reading)* ..."to die, to sleep, to sleep perchance, to dream." Now that's what I call a happy ending.

Nigel Bottom -2: *(Talking with Portia)*

Portia! Are you certain you want to do this? Because we don't have to if you don't want to.
(*NIGEL reaches into his codpiece, feeling for something. Portia looks away—until Nigel pulls out a PARCHMENT and reads.*) “ODE TO Portia”—by Nigel Bottom. (*He reads very fast*)
Like-stars-and-sun-together-never seen, yet-heaven-made-us-one-our-flames to-shine,”
(*Catches himself*) Sorry, Sorry - guess I'm more nervous than I thought. Let me try that again...
(*deep breath, starting over*) Like stars and sun together never seen, yet heaven made us one our flames to shine... (*he starts to breath heavier*) Through night and day, no dusk or dawn between, and none could dim our light nor love divine...(a little faster) “Astronomers—behold these starry eyes!” “Forbidden love—bid secret hearts beat loud!” (*Faster*) “If laws of man our stately love denies. If laws of nature is our love allowed.” (*really fast*) “And-to-the-stars-will-fly the elusive-dove-to-heaven's-gate-with-my-eternal-love!” (*breathless, turns away*) Sorry, I finished too quickly. I skipped straight to the final couplet.

NOSTRADAMUS: *(overhearing Nick Bottom)*

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. I am Nostradamus. No, not that Nostradamus I'm his nephew. Thomas... Thomas Nostradamus at your service. I promise. 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 no teeth! That was a freebie. So you want to know what the next big thing on stage will be. Right. Stand back. Give me some space.
(*HE shakes out and warms up like an athlete before an event, then more hacking and clearing his sinuses, then squints hard and puts his fingers to his temples. He squints—then gets the shivers.*) Oh. Oh my. Wow. Ooooh, in the future, the theaters are very niiice. Cushy red seats. AND A ROOF! And wait!... whoa, what is this?? It's UNBELIEVABLE!...That much?? For a glass of wine?!?! Right. Sorry... (*HE squints, then gets a vision that causes him to stumble backwards.*) Whoa! What a spectacle! I have seen the future! The biggest, most fantastic thing in theater will be... (*painting it in the air*) MUSICALS.

SHAKESPEARE: *(With Nigel in the street)*

So! Nigel. What are you and that brother of yours working on? A tragedy? A comedy? A tragic attempt at a comedy? (*to the crowd*) See what I did there? (*THEY don't laugh - he is disappointed*) Oh, God, 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 sonnets.(*HE puts a 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*) Would you like me to give it a looky-loo? What am I saying? Of course you would! I'm Shakespeare!

Brother Jeremiah: *(Puritan Preacher)*

Brethren, I say unto thee... the theaters are a scourge upon our land! Where men dress as women and kiss other men. I have seen it myself and it did stiffen my... resolve! *(HE furrows his brow, what did I just say?, then moves on)* For such sinful role-play is the gateway to lustful desires and fantasies of the flesh! Let not thy sacred soul be poisoned by the playwrights and poets whose dark invention diverts simple minds from the one true book... And As if theater wasn't heinous enough, They have now added music—which leads to dancing... which stirs the loins and promotes lustful desires, which is why we must see the theaters pulled down—for we can not abide such ungodly erections. *(There's an awkward pause as the phrase just hangs there. JEREMIAH continues)*. As a magistrate, I have much influence with the Master of the Justice. So you listen to this, Bottom. If you continue promoting this filth and debauchery, I will see you tied to a post begging for mercy as I give you the rod. *(HE pauses a moment, pondering what he said, how it sounded...)* Good day, sir.

Bea-1: *(spooning out dinner)*

So how was your day? My day was interesting, I went to the stocks and watched the mob throw cabbages at the criminals. It really isn't my thing... it was pretty awful *(handing him a bowl)* Boiled cabbage? 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. *(She sees Nick go for the moneybox)* What are you doing? *(taking it from him)* No! We've been through this, we do not touch the money box! we shouldn't have to live like this. We deserve better. 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. and why shouldn't I. This is the nineties! We've got a woman on the throne and by the year 1600, women will be completely equal to men. let me help you! I'll go out and earn some money and that'll take the pressure off you guys. You stay hear I'm gonna get you boys some MEAT! *(leaves)*

BEA-2: *(Talking with Nigel)*

Do you know the poem "Love is a shit-load of work?" No? That's because the poets never write about what love is really like. Try being married for ten years, it's not all summer's days and sweet smelling roses. It's more like "Shall I compare thee to a horse's ass?" *(She laughs)* Look, I'll admit I've never seen him like this. He's under a lot of pressure and done some really stupid things; keeping stuff to himself, saying hurtful things, taking all our savings from the money box... Oh yeah. Still trying to figure out how that love poem is gonna end. But what stops us from walking out on him? I think it's because you know, like I know, if you ever got in trouble he would be there just to bail you out.

Portia: (*Daughter of Brother Jeremiah*)

(*Seeing Nigel and going up to him*) “Good days were those when lit with love, till dusk of death did herald th’eternal night” You wrote that didn’t you. (*holding up a page*) I accidentally took this after our first encounter. Your sonnet. It’s—perfection. It was so good it... touched me in places I did not know could be touched. (*She suddenly realizes how that sounded, turns away—embarrassed.*) Forgive me. Poetry is forbidden in my house, especially poems of earthly love. (*melodramatically; to the heavens*) OH, IS THERE NO PITY SITTING IN THE CLOUDS THAT SEES INTO THE BOTTOM OF MY GRIEF?! Romeo and Juliet, Act 3, Scene 5. I have seen it eight times, and If my father knew, he would disown me. But I adore Shakespeare, I’ve got Sonnet Number 1... Signed! and I think you’re his equal - if not better. Your sonnet has Shakespearean sophistication mixed with the complexity of Daniel Webster and the sensitivity of Samuel Daniel. Youuuuuuu are really doing something to me, Mr. Poetry Man. Forgive me. I never get to discuss poems in this way.

Shylock (*Sees Nick.*)

Nicholas Bottom! Where are you going? Your debt is due. No, I will not give you more time if you name a character in your play after me. 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. I know I am not a patron, I’m a money lender! BECAUSE THAT’S THE ONLY JOB THEY’LL LET JEWS DO! But what I really love —ohhhhhh, what gives me nachus in n 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 rat’s tuchus. My religion—is theater. Yes it’s illegal and we could both be hanged for it. At least you’d finally have an audience. Take the weekend. Mull it over. because on Monday, your interest doubles.

Lord/Lady Clapham (*entering the rehearsal hall.*)

Stop... everyone stop the rehearsal. we need to shut this showdown. Guess whose next production i going to be The Tragedy of Richard the 2nd?? Shakespeare! I mean... Why is he doing Richard the 2nd?? He just did Richard the 3rd! Who goes backwards?! Now I paid for an original play and you w lose my patronage, do you hear? No more money—unless I hear a new idea—on the morrow! Oh, and that means tomorrow! Now go write something original — like the Bard!