



Audition Packet

March 10 / 6-9P & March 11 / 7-10P

Callbacks March 12 / 7-10

Ages 18+

Performances: Saturdays, June 1 & 8 / 7P

Sundays, June 2 & 9 / 3P

Devonshire Cultural Center 4400 Greenwood Street

Skokie, IL 60076

For appointment,

please email rrhorwitz@skokieparks.org or call

847-929-7420.

CULTURAL
Devonshire
CENTER

The Devonshire Playhouse

Audition Notes

Something Rotten

Welcome to the Skokie Park District Devonshire Playhouse auditions for *Something Rotten*. Recommended cast ages are 18+. Auditions are by appointment but walk-ins will be accepted as time allows. Auditions are from 6-9P, Sunday, March 10 and 7-10P on Monday, March 11.

Music Auditions

Prepare 1 minute or a 32 bar cut from music in the same style as the show. An accompanist will be provided as well as a speaker with Bluetooth and auxiliary for those with their own tracks. If you are bringing sheet music, please make sure that it is in the correct key and prepared on card stock or in a binder.

Scenes

Actors will read sides contained in the packet. Sides may be read at auditions and could also be read for callbacks.

Dance Auditions

Dance auditions will be held for all auditionees. Please dress to move and bring character shoes if you have them. A video link with dance audition demo will be provided to all scheduled auditionees prior to auditions.

Callbacks

Callbacks will be held Tuesday, March 12/7-10P. Actors being invited to callbacks will be asked to sing the character's song for which they are being called back. Callback musical pieces will be provided to all scheduled auditionees prior to the auditions. Dance callbacks will include tap. Please bring tap shoes if you have them. Not receiving an invitation to callbacks does not mean that you will not be cast. It only means that we need a second look at certain actors together, in order to make final decisions on some characters.

Rehearsal Schedule & Potential Conflicts

The tentative rehearsal schedule begins Sunday, March 17 / 5-9P. Most rehearsals run Mondays, Tuesdays & Wednesdays / 7-10P (some weekday rehearsals may begin at 6P) and Sundays / 5-9P. Cast members are expected to be at every rehearsal during the final two weeks prior to performance, May 16-May 30. (No rehearsal on Memorial Day, May 27) Tech week rehearsals include May 23-May 30. A more detailed schedule is released after casting is complete. Be sure to list all potential conflicts on your audition application. Not everyone will be called for every rehearsal.

Role Offers

We will send role offers out starting Wednesday, March 13 and will complete the process by Saturday, March 16. Actors have 24 hours to accept emailed notices.

Social Media Cast Announcements

Please refrain from posting any roles offered until the official cast list is released. The release will be emailed to the entire cast.

Performance Dates

Saturdays June 1 & 8 with Actors' call at 5:30P and performance beginning at 7P.
Sundays, June 2 & 9 with Actors' at 1:30P and performance at 3P.

Strike

Those who are cast should plan to assist with strike following the final performance.

Production Heads

Production Supervisor	Robin Horwitz
Artistic Director	Eileen Hand
Musical Director	Doug Komandt
Choreographer	Tony Springs
Stage Manager	TBD

Staff can be contacted through message left with the main number: through
Production Supervisor, Robin Horwitz at 847-929-7420 or rhorwitz@skokieparks.org

Production Package Options

Adult - No Frills Package - No fee

Actors receive a commemorative poster of the show and two discounted tickets. Actors may purchase optional items such as additional tickets and photos ala carte as listed under Fees & Costs.

Adult - Full Production Package - \$104

This includes a commemorative poster, digital photos of the show and two complimentary tickets.

Youth Production Package -For actors under the age of 18 - \$104

This includes a commemorative poster, digital photos of the show and two complimentary tickets.

If two members of a household are cast and opt for the full production fee, then the 2nd family member receives a 15% discount on their production fee. The third household member would receive a 25% discount. Production Fees are due during the first week of rehearsals.

Fees and Costs You Will/Might Incur

Full Production Package	\$104
Replacement of Rental Script	\$25
Digital Photos ala carte	\$50
Charge for removal of pencil markings in rented script	\$5
*Costumes	\$10-\$40
<u>Tickets Full Price</u>	<u>Tickets Discounted for No Frills Package</u>
\$23 - Students/Seniors	\$20 - Students/Seniors
\$28 - Adults	\$25 - Students/Seniors

*We make every effort to use costumes that we have in stock, but at times, actors may be asked to bring something in from home or to purchase items that are natural for them to keep (i.e. hose/tights, shoes, socks, some hair pieces, etc.) Our costumer works with the cast to produce the best look for the production at the lowest possible cost to the actor.

Character Breakdown for Something Rotten

Where gender is noted, this pertains to the gender to which the actor identifies.

Shakespeare - The Bard. Over the top with a huge ego.

Gender: Male Age: 25 to 40 Vocal range: Ab2 to Ab4

Nick Bottom - A struggling writer who cannot stand Shakespeare. Nigel's older brother.

Gender: Male Age: 25 to 40 Vocal range: A2 to G4

Nigel Bottom - Nick's sweet younger brother. A struggling writer who falls in love with Portia, a Puritan.

Gender: Male Age: 25 to 40 Vocal range: Eb3 to A4

Bea - 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.

Gender: Female Age: 25 to 40 Vocal range: D3 to D5

Portia - A Puritan woman who loves poetry, theater, and ultimately Nigel.

Gender: Female Age: 20 to 35 Vocal range: G3 to F#5

Nostradamus - A soothsayer

Gender: Male Age: N/A Vocal range: N/A

Brother Jeremiah - Portia's father. A Puritan who thinks Nick and Nigel's plays are sinful.

Gender: Male Age: N/A Vocal range: G3 to G4

Lord Clapham - A posh patron of the theater.

Gender: Male Age: N/A Vocal range: N/A

Shylock - An investor to whom Nick and Nigel are in debt.

Gender: Male Age: N/A Vocal range: N/A

Minstrel

Gender: Male/Female Age: N/A Vocal range: C#3 to A4

Ensemble

Roles include: Minstrel, Townspeople, Troupe, Lord Clapham, Shylock, Man Servants, Crowd, Chorus and more

Something Rotten

Sides

Side #1	Shylock & Nick	pp. 14 & 15
Side #2	Nick & Bea	pp. 16-18
Side #3	Shakespeare, Nigel, Portia	pp. 59 & 60
Side #4	Brother Jeremiah, Panicked Woman & Portia	pp. 62 & 63
Side #5	Nostradmaus & Nick	pp. 66-68
Side #6	Nigel & Portia	pp. 89-91

SCENE 3:

A South London Street / Outside Nick & Bea's House

TOWNSPEOPLE *mill about.*

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 died 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 shit 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 God am I the problem?

NICK

No. Shakespeare is! Why did I ever 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.

NIGEL enters Nick's house (which has just moved into place). Before Nick enters, SHYLOCK steps out from around the corner.

SHYLOCK

Nicholas Bottom.

NICK

Shylock! What are you doing at my house?

SHYLOCK

Your debt is due.

NICK

Shhhh...

(pulls him away from 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 *theater*.

NICK

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

SHYLOCK

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

#3B—Nick & Bea's Flat

SHYLOCK exits. NICK rubs his brow, feeling the pressure. TRANSITION MUSIC

HE enters his house.

SCENE 4: Nick & Bea's House

NICK enters. NIGEL is at the table eating from a bowl. BEA is at the cast iron kettle over the fire.

NICK

Hello, darling. How was your day?

THEY kiss.

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.

NIGEL

I think it's delicious.

BEA

Aw, thanks Nige. 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 pushes away from the table and heads for a WOODEN LOCK BOX on the mantle.

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!

SHE puts it back.

NICK

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

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...

(taking money back, passing Nigel)

...a room for Nigel and maybe his *wife* one day?...

NIGEL

(embarrassed)

Oh, stop it..

BEA

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.

SHE BURST INTO TEARS, covers her face with her hands.

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

BEA

Gotcha. See I can act.

NICK

You know it's *illegal* to put women on stage.

NIGEL

And anyway, our play's been cancelled.

BEA

What?

NICK

Not *cancelled*, Nige. That's such a negative way to put it.

Turn Over
→

(NICK)

(firing him a look)

I mean, yes, we are no longer doing Richard the Second but only because we've come up with... a *better idea!*

BEA

Oooh, what is it?

NICK

Can't say. Don't want to jinx it.

BEA

So... there is no idea.

NICK

Well, we've had the idea...

HE motions to Nigel, help me out here...

NIGEL

... that we need an idea.

NICK gives Nigel a "what the hell was that" shrug?

BEA

Then let me help you! I'll go out and earn some money and that'll take the pressure off you guys.

NICK

Bea, listen...

#4 – *Right Hand Man*

BEA

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

(sings)

IF YOU EVER GOT IN TROUBLE
I WOULD BE THERE ON THE DOUBLE
JUST TO BAIL YOU OUT
IF THERE'S ANYTHING YOU LACK
YOU KNOW I'VE ALWAYS GOT YOUR BACK
THAT'S WHAT IT'S ALL ABOUT

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...

(as the excited guest stands)

Not now.

(arriving at 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 crowd, then back to Nigel)

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

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 and is 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!

Turn Over
→



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 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

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 sonnet.

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.

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!

SHAKESPEARE

Do you bite your thumb at me sir?

CROWD laugh and lightly applaud

NICK

Really? Quoting *Romeo and Juliet*? Pathetic.

SHAKESPEARE

By my troth, the tartness of his face doth sour the ripened grape.

CROWD

HA-HA-HA-HA-HA

NICK

Oh yeah? Well, by my troth your grape... is stupid.

NICK instantly winces at what he said, wishing he could take it back.

SHAKESPEARE

Such a clever retort, and you can't write a hit?

CROWD

Oooooooh...

More LAUGHTER at Nick's expense. HE'S fuming.

SHAKESPEARE

No, no, no, no, no, no... we should actually thank this man. He was the one who suggested I take up writing in the first place.

NICK

Because you're a shit actor.

SHAKESPEARE

Oh no I'm not!

NICK

Oh yes you are!

SHAKESPEARE

Oh no I'm not!

NICK

Oh yes you are!

SHAKESPEARE

Take it back.

BROTHER JEREMIAH (O.S.)

OUT OF MY WAY, HEATHEN!

Turn Over



BROTHER JEREMIAH enters with TWO PURITAN FOLLOWERS.

PANICKED WOMAN

PURITANS!!!

PEOPLE scatter. SHAKESPEARE is whisked away by his MEN as JEREMIAH scans the room.

BROTHER JEREMIAH

Where is she?? Where is my daughter?

(SEEING HER, GASP!)

PORTIA!

PORTIA rises from behind the sofa holding a goblet of wine, quite drunk.

PORTIA

Hello, daddy-o.

BROTHER JEREMIAH

You said you were in your room, reading your bible.

PORTIA

(slurred speech)

Ohhh, Bible-bible-bibble-babble

<BLOWING A RASPBERRY>

JEREMIAH is FURIOUS. He turns to Nigel.

BROTHER JEREMIAH

Hear me now, sinner. You dare to cross me and corrupt my daughter!? So help me God, I will smite these Bottoms – and smite them hard.

HE pauses, rethinking what he said. Then turns to Portia.

COME WITH ME!

PORTIA

(giggling as SHE exits)

Smite their bottoms...

HE drags her away. NIGEL goes after them.

NIGEL

Portia!

SCENE 11: Soothsayer Alley

NICK crosses into the alley as NOSTRADAMUS steps out.

NOSTRADAMUS

I knew you'd be back.

NICK

Really?

NOSTRADAMUS

No. But it sounds impressive, doesn't it? How goes it with your *musical*?

NICK

Not great, actually. We're having a hard time figuring out what a musical should be *about*.

NOSTRADAMUS

Hair!

NICK

Hair?

NOSTRADAMUS

No, that would just be *weird*, wouldn't it? Wait!

(fingers to temples)

Little shop... of whores.

NICK

Really? That doesn't sound right either.

NOSTRADAMUS

I know. Why is the shop little? Small whores?

NICK

Look, the truth is...

(looking around)

I'm... I'm kind of desperate. I need an idea that is guaranteed to be a success. One that will have 'em lined up around the theater! So I want you to look into the future and tell me...

(looks around again)

What will Shakespeare's greatest play be?

NOSTRADAMUS

Oooh. Are you sure you want to cross that line? Wouldn't you rather just come up with an idea of your own?

NICK

Of course I would! I've tried and...

(hard to say it)

I can't, okay? Maybe if I had more time or less pressure. I just need one — one hit! — to get me out of this hole.

NOSTRADAMUS

I must warn you — for this, you will pay a great price.

NICK

(giving him money bag)

I brought every penny I own.

NOSTRADAMUS

That's not what I meant — but okay.

NICK doesn't let go of the bag.

NICK

Are you sure this will work? 'Cause I've got everything riding on this... and now I've got a baby on the way.

NOSTRADAMUS

Which I predicted, remember. A new life — with no teeth?

NICK remembers, lights up. NOSTRADAMUS nods confidently. Let's go of the money bag.

Okay! Shakespeare's biggest hit. Here we go!

NOSTRADAMUS does a ritual — rubbing hands, fingers to temples, etc. He stumbles backwards, NICK catches him.

Whoa! I see it! Shakespeare's greatest play!

NICK

Yes...?

NOSTRADAMUS

...the one they will be talking about for generations to come...

NICK

Yes...???

NOSTRADAMUS

And this play will be called...

(squinting, straining, then painting it in the air)

"OMELETTE!"

NICK is ready to celebrate, then has to think about that for a beat.

Turnover →

NICK

Omelette?

(NOSTRADAMUS nods)

Like with the eggs?

NOSTRADAMUS

Yes. No wait...

(squinting)

No, that was it. Omelette. And wait! Another vision!

(fingers to temples)

Something... Danish?

NICK

A Danish. So... there's some sort of—breakfast theme?

NOSTRADAMUS

And wait! Wait! Ham... ham... ham—something.

NICK

Ham omelette?

NOSTRADAMUS

That must be it.

NICK

And you're sure it will be big?

NOSTRADAMUS

It will be known as perhaps the single greatest play ever written.

NICK

(fist pump)

Yes!

NOSTRADAMUS

Whoa! I'm getting a flood of images! So many...

NICK

Write 'em down! All of 'em!

NOSTRADAMUS

Let me get my quill!

NOSTRADAMUS runs O.S.



SCENE 3: Under London Bridge

Underneath London Bridge, NIGEL enters. PORTIA emerges from hiding.

NIGEL

Portia!

THEY embrace.

PORTIA

Oh, Nigel! You made it! I had to climb out the window, but I don't think anyone saw me...

NIGEL

Are you certain you want to do this?

PORTIA

Yes.

NIGEL

Because we don't have to if you don't want to.

PORTIA

No, no, I *want* to. I'm just... nervous.

NIGEL

So am I.

(lays his coat on the ground)

Is here okay?

SHE nods, sits. NIGEL reaches into his codpiece, feeling for something. Portia looks away – until Nigel pulls out a PARCHMENT and reads.

NIGEL

"ODE TO Portia" – by Nigel Bottom.

(very fast)

"Like-stars-and-sun-together-never seen,
yet-heaven-made-us-one-our-flames to-shine,"

PORTIA

Whoa, whoa. Slow down.

NIGEL

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...

Turn Over



PORTIA

Oh God...

SHE'S overcome with sensation that is new to her.

NIGEL

Through night and day, no dusk or dawn between, and none could dim our light nor love divine...

PORTIA

Mmmmm-hmmm...

NIGEL

(a little faster)

"Astronomers -- behold these starry eyes!"

PORTIA

Mmm-HMMM...

NIGEL

"Forbidden love -- bid secret hearts beat loud!"

PORTIA

Keep going...

NIGEL

"If laws of man our stately love denies."

PORTIA

Don't stop...

NIGEL

"In laws of nature is our love allowed."

PORTIA

Yes!

NIGEL

(really fast)

"And-to-the-stars-will-fly the elusive-dove-to-heaven's-gate-with-my-eternal-love!"

(breathless, turns away)

I finished too quickly. I skipped straight to the final couplet.

PORTIA

It's okay.

(goes to him, hugs him from behind)

It was beautiful. Will you write me another?

NIGEL

What, straight away?

PORTIA

No, not straight away. But—this is what you should be writing, words that feel true to *you*.

NIGEL

You mean instead of *Omelette*? I know. That just doesn't feel right...

PORTIA

Then don't write it. Write from your heart. It will move others as it has moved me.

NIGEL

Will it move your father? Change his mind? He doesn't approve of us.

PORTIA

Neither does your brother. Oooh! Does that make us star-crossed??

NIGEL, PORTIA

<GASP – then giggle>

NIGEL

Wait, that's not a good thing. We both know how that story ends— with me drinking poison and you with a dagger in your heart.

#14 – *We See the Light*

PORTIA

Maybe it doesn't have to. Maybe we can write a *different* ending.

(singing)

I'M TIRED OF LISTENING
TO THE SAME SAD STORY
HOW LOVERS FAIL
BECAUSE IT'S WRITTEN IN THE STARS
THE FEUDING FAMILY PLOT
IS STARTING TO BORE ME
I'M THINKING WE
CAN SHOW 'EM THAT'S NOT WHO WE ARE

IT MAY TAKE A LITTLE MORE PERSUADING
FOR THOSE WHO THINK IT'S BETTER

D E V O N S H I R E



P L A Y H O U S E

Something Rotten- Audition Application

Name_____

Address_____

Home Phone_____ Cell Phone_____

E-Mail_____ Do you prefer a particular role?_____

Date of Birth_____ Preferred Pronouns_____

Would you accept another role if offered? (circle one) Yes No

What vocal part are you?_____ vocal range if known_____

What song are you singing?_____

The tentative rehearsal schedule begins Sunday, March 17 / 5-9P. Most rehearsals run Mondays, Tuesdays & Wednesdays/ 7-10P (some rehearsals may begin at 6P) and Sundays / 5-9P. Cast members are expected to be at every rehearsal during the final two weeks prior to performance, My 16-May 30. (No rehearsal on Memorial Day, May 27) Tech week rehearsals include May 23-May 30. A more detailed schedule is released after casting is complete. Be sure to list all potential conflicts on your audition application. Not everyone will be called for every rehearsal.

Please state any conflicts that you may have within the proposed rehearsal schedule.

Please attach a resume and picture if you have one **OR** complete pages 2 and 3 of this application

Performance Experience

Please list other plays, dance, and vocal performances here or attach a performance resume.

<u>Play/Performance</u>	<u>Role</u>	<u>Theatre</u>	<u>Year</u>

