

# AUDITION INFORMATION



## **THE COMPLETE WORKS OF WILLIAM SHAKESPEARE (ABRIDGED)**

Written by Adam Long, Daniel Singer, and  
Jess Winfield

Directed by M. Derek Nieves

Auditions: Dec 12 & 13

## WELCOME

Thank you for your interest in auditioning for a Theatre Tallahassee production!

If you've auditioned for us before, welcome back!

If this is your first time auditioning at Theatre Tallahassee, we're thrilled to have you! We've been around now for 70 years, and we wouldn't have lasted so long without new people, new talent, and new voices.

Whether you're a veteran performer who just moved to town or you've never been on stage before but really want to try, we'd like to encourage you to audition for shows at Theatre Tallahassee.

We're aware that auditioning can be an overwhelming experience, even if you've done it a hundred times before. We've put this information booklet together for you to help you learn a little more about the play, the characters you will be reading for, and to give you some idea of what to expect during auditions.

Please read over the character list and director's comments, and pay attention to any specific audition requirements for this show. Then review any script sides provided. You will also need to fill out and submit an audition form.

Break a leg!

## ABOUT OUR AUDITIONS

**Theatre Tallahassee auditions are open** – we try our best to discourage directors from pre-casting roles. Unless specified in the character list, most roles are open to all ethnicities.

**Know what you're auditioning for.** Do a little research on the play and characters. Audition sides are included in this packet, as well as a character breakdown to give you some idea of which roles you'd like to audition for.

**Audition requirements and formats may vary from show to show.** During this time of global pandemic, we're taking precautions for the safety of our performers, volunteers, and staff. This may mean a shift away from our usual in person auditions to video formats or online auditions. Please read this audition packet carefully for audition information.

**We know that it can be disappointing not to get a part.** We always have more people audition than we have roles for, and there are many factors that directors have to weigh when casting. We encourage you to audition often. Just because you weren't right for one role, doesn't mean that you won't be perfect for another.

We look forward to seeing you on stage. Break a leg!

## COVID CHANGES

Given the current circumstances with COVID-19, this production will follow an unusual format; one designed to keep actors as safe as possible while reaching the widest possible audience.

**Depending on COVID developments, this show may play to a limited live audience** – but will also be filmed and presented in a streaming format.

Actors will need to be prepared to work virtually for some rehearsals. In person, on location rehearsals will use masks, social distancing, and temperature checks until the day of performance. (A rough rehearsal schedule is provided in this packet). Cast will need to be able to minimize their exposure risk for COVID, and be willing to take COVID tests as necessary.

A reminder: as a non-profit, community theatre, we are unable to provide payment for actors, and we understand that the risks of an unmasked performance at this time may be too high for some volunteer actors, despite all the precautions we will be taking to minimize that risk. Please consider this before auditioning.

## THE PLAY

Can three actors really cover thirty-seven Shakespeare plays in less than two hours? This fast-firing comedy does just that as it parodies all of the Shakespeare plays (plus the sonnets!) with only three performers in two acts. This play is full of energy as the characters run across the stage and keep you guessing how they will pull off the next play. Clever use of some interesting costumes also adds to the fun.

The play starts with an eccentric version of Romeo and Juliet, followed by a cooking show parody of Titus Andronicus. Next is Othello, which is done as a rap song (the infamous “Othello Rap”). The members of the trio compete in a hilarious football game which summarizes the histories complete with commentary and details of each character's rise and fall from power.

As the characters are about to come to the end of the first act, they realize they forgot to perform Hamlet. One of the actors becomes nervous and runs out of the theatre with another actor chasing him. The final actor is left to entertain the audience by himself, which he does by telling jokes and calling for the intermission.

After the intermission, the missing two actors return and save their companion from reciting all of the sonnets. All three actors then perform their very abbreviated version of Hamlet (with a little help from the audience), thus “completing” the canon in only an hour and a half!

## ABOUT THE DIRECTOR

### M. DEREK NIEVES

Derek joined the staff of Theatre Tallahassee as Technical Director July of 2014. Derek graduated from Florida State University with his Bachelor's degree in Theatre. He then attended the National Shakespeare Conservatory in NY, NY. Although he started his career as an actor and director he has been working as a theatre technician since 2012. He has directed at Theatre Tallahassee since 2008.

## REHEARSAL SCHEDULE

Actors must be able to do virtual rehearsals via Zoom or similar app, and be willing and able to wear masks for in-person rehearsals, and take COVID tests prior to filming.

### ○ AUDITIONS

Sun, Dec 13 & Mon, Dec 14,  
Please see next page for Audition  
info

#### Tues, Dec 15

Call backs, by director invitation  
only

### ■ REHEARSAL PERIOD

Rehearsals are currently scheduled  
Mon-Fri (7pm-10pm), some  
Sundays as necessary. Days and  
hours around holidays may vary.

### ■ TECH WEEK/DRESS

#### FEB 7-12

Tech runs & dress rehearsals.

### ● FILMING

#### FEB 13 & 14

### ○ PERFORMANCES

#### FEB 19-21

#### FEB 26-27

COVID permitting, if this  
production is able to have live  
performances, they will be held on  
these dates.

## DECEMBER

S	M	T	W	T	F	S
		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		

## JANUARY

S	M	T	W	T	F	S
					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						

## FEBRUARY

S	M	T	W	T	F	S
	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						

## CHARACTERS

Three roles are available. Each will play a fictional version of themselves, in addition to multiple characters within the play.

Roles are open to actors over the age of 18, as well as all gender identities and presentations, races, and ethnicities.

In the script and sides, the characters are listed as JESS, ADAM, & DANIEL, but actors will be using their own names, once cast.

## HOW TO AUDITION

You may audition for this show in one of two ways:

### For video auditions:

Please fill out an audition form (select one of the versions below):

- [PDF version here](#)
- [Microsoft Word \(.docx\) version here](#)
- [Plain text \(.txt\) version here](#)

Then record yourself reading [Side 5](#) in this audition packet. DO NOT upload your video to YouTube or other public platforms. You may include the video as an email attachment, google drive or other cloud based storage link.

Videos should be sent, along with your audition form to [auditions@theatretallahassee.org](mailto:auditions@theatretallahassee.org). Submissions must be received no later than Mon, Dec 14.

### For in-person auditions:

Please submit your name, phone number, and email address to [auditions@theatretallahassee.org](mailto:auditions@theatretallahassee.org) to request an audition time slot. In-person auditions will be held Sun, Dec 13 and Mon, Dec 14 between 7pm-10pm. **Actors will not be admitted without a mask**, and you may be asked to wait outside until it's your turn to be called in.

Walk-ups will be admitted, but we encourage you to make an appointment instead. You may submit your audition form ahead of time by emailing it as an attachment and sending it to [auditions@theatretallahassee.org](mailto:auditions@theatretallahassee.org).

Actors will be asked to do readings from the script sides provided in this packet.

SIDE 1

**A/JULIET** Good pilgrim, you do wrong your hands too much,  
Which mannerly devotion shows in this;  
For saints have hands that pilgrims' hands do touch  
And palm to palm is holy palmers' kiss.

**D/ROMEO** Have not saints lips, and holy palmers too?

**A/JULIET** Ay, pilgrim. Lips that they must use in prayer.

**D/ROMEO** O then, dear saint, let lips do what hands do.

*[ADAM has no wish to be kissed and struggles with DANIEL over the following lines.]*

**A/JULIET** Saints do not move, though grant for prayers' sake.

**D/ROMEO** Then move not, while my prayers' effect I take.

**A/JULIET** Then from my lips the sin that they have took.

**D/ROMEO** Sin from my lips? O trespass sweetly urged.  
Give me my sin again."

**ADAM** *[Breaking character.]* I don't wanna kiss you, man.

**DANIEL** It's in the script.

*[ADAM kneels DANIEL in the groin. DANIEL crumples to the floor in pain.]*

**A/JULIET** "You kiss by the book."

*[Puts a hand to his ear, as if hearing an offstage call.]*

Oh, coming, Mother!

*[ADAM looks around in a panic, curses under his breath: there is no balcony on the set. Getting an idea, he runs to some tall architectural element in the room that he can awkwardly climb, and struggles to gain some height. If no such architectural element exists, ADAM can summon JESS from backstage and climb on his shoulders.]*

**D/ROMEO** *[During the business above.]* "Is she a Capulet? Ay,  
so I fear. The more is my unrest."

*[Breaking character, to ADAM.]*

What are you doing?

**ADAM** The balcony scene.

**D/ROMEO** Ah. "But soft, what light through yonder window breaks?"

**A/JULIET** O Romeo, Romeo, wherefore art thou Romeo?  
Deny thy father and refuse thy name . . .  
Or if thou wilt not, be but sworn my love,

And I'll no longer be a Capulet.  
What's in a name, anyway? That which we call a nose  
By any other name would still smell.

*[He is beginning to lose his grip/balance.]*

O Romeo, doff thy name, and for thy name  
Which is no part of thee, take all myself.

*[Plummets to the floor.]*

**D/ROMEO** I take thee at thy word. Call me but love,  
And I shall be new-baptiz'd. Henceforth  
I shall never be Romeo."

**A/JULIET** What did you just say?

**D/ROMEO** "Call me but love, and I'll be new baptized. Henceforth-"

**A/JULIET** Call you butt-love?!

**D/ROMEO** No no! I said, "Call me but love"-

**A/JULIET** Okay: you're butt-love! Butt-love, butt-love, butt-

*[DANIEL snatches ADAM's hand, and ADAM snaps back into character.]*

"What man art thou? Art thou not Romeo,  
And a Montague?

**D/ROMEO** Neither, fair maid, if either thee dislike.

**A/JULIET** Dost thou love me then? I know thou wilt say aye,  
And I will take thy word. Yet if thou swearest,  
Thou mayest prove false. O Romeo, if thou dost love,  
Pronounce it faithfully.

**D/ROMEO** Lady, by yonder blessed moon, I swear

**A/JULIET** O swear not by the moon!

**D/ROMEO** What shall I swear by?"

*[JULIET points to a woman in the audience.]*

Lady, by yonder blessed virgin, I swear-

**A/JULIET** *[Referring to the woman.]* I don't think so. No,  
"Do not swear at all. Although I joy in thee,  
I have no joy in this contract tonight.  
It is too rash, too sudden, too unadvised,  
Too like the lightning, which doth cease to be  
Ere one can say it lightens. Sweet, good night.

*[JULIET is ready to say good night at the upstage door, but ROMEO is silently flirting with the 'virgin' in the front row.]*

Sweet, good night ... sweet, good NIGHT!" Yo, butt-love,  
over here!

*[ROMEO snaps out of it and joins her upstage.]*

**D/ROMEO** *[On one knee.]* "O wilt thou leave me so unsatisfied?"

*[JULIET sits on ROMEO's knee.]*

**A/JULIET** What satisfaction can'st thou have tonight?"

*[ROMEO nuzzles into her breast. ]*

Whoa, whoa . . . second base is for second date, sweetie.  
"Good night, good night; parting is such sweet sorrow-"

*[She exits, blowing a kiss to the love-struck ROMEO.]*

Bye, butt-love!

SIDE 2

- JESS** [ *To audience.* ] Now Shakespeare's comedies were greatly influenced by the Roman plays of Plautus and Terence, Ovid's hilarious *Metamorphoses*, as well as the rich Italian tradition of *Commedia dell'arte*. He was a genius at borrowing and adapting plot devices from these different theatrical traditions.
- ADAM** Isn't that usually called 'plagiarism'?
- JESS** Shakespeare didn't 'plagiarize,' he 'distilled.' [ *Exits.* ]
- ADAM** Whatever. He's a big cheater!
- DANIEL** Hey, it takes a real genius to milk five ideas into sixteen plays.
- ADAM** Yeah, but I can never tell them apart. Like what's that one with the shipwreck, the identical twins , and the big wedding at the end?
- DANIEL** All of them.
- ADAM** See, that sucks.
- [ *JESS re-enters, and distributes three thin manuscripts.* ]
- JESS** Well, Shakespeare obviously should have written one exemplary play instead of sixteen sucky ones. Which is why I have taken the liberty of condensing Shakespeare's comedic diarrhea into a single , solid, well -formed lump of hilarity, which I have entitled *The Comedy of Two Well-Measured Gentlemen Lost in the Merry Wives of Venice on a Midsummer's Twelfth Night in Winter*. Or . . .
- DANIEL** [ *Reading the cover.* ] *Cymbeline* *Taming Pericles the Merchant in the Tempest of Love as Much as You Like It for Nothing*. Or . . .
- ALL** Four Weddings and a Transvestite!

SIDE 3

**DANIEL** What's your point, Adam?

**ADAM** The point is I love these people, and I don't want to see them get turned off to Shakespeare. That's what happened to me. When I was in school and we were supposed to be studying Shakespeare, I'd be looking out the window at the kids playing ball, and thinking, 'Why can't this Shakespeare stuff be more like sports?'

**JESS** Sports?

**DANIEL** How do you mean?

**ADAM** Well, sports are exciting. Engaging. I mean, take the histories, for example. With all those kings knocking each other off, running up and down the field, the throne passing from one guy to the next—it's exactly like football, but you do it with a crown.

**DANIEL** Hey, they are kinda similar, aren't they?

**JESS** *[Reaching deep into his pants. ]* I think I have a whistle in here!

*[He does! He pulls it out and blows it. ]*

**DANIEL** Okay, line 'em up. Let's kick some royal ass!

*[ They line up in a three-man football formation. Then, like a quarterback calling signals. ]*

Twenty-five ! Forty-two ! Richard the Third! Henry the Fourth, Part One, Part Two ...

**ALL** HUP!

**J/ANNOUNCER** ... And the crown is snapped to Richard the Second, that well-spoken fourteenth-century monarch. He's fading back to pass, looking for an heir downfield, but there's a heavy rush from King John.

*[JESS as KING JOHN stabs DANIEL as RICHARD.]*

**D/RICHARD II** "My gross flesh sinks downwards !"

**J/ANNOUNCER** The crown is in the air, and Henry the Sixth comes up with it!

**A/HENRY VI** Victory is mine!

**D/ANNOUNCER** But he's hit immediately by King John . Oh no! He's cutting Henry the Sixth into three parts , that's gotta hurt!

*[KING JOHN slices up HENRY. ]*

This could be the end of the War of the Roses cycle!

*[KING JOHN grabs the crown and runs in place with it.]*

**A/ANNOUNCER** King john is in the clear . . .

**J/KINGJOHN** "My soul hath elbow room!"

**A/ANNOUNCER** He's at the forty, the thirty, the twenty *[DANIEL sneaks up from behind and pantomimes pouring something into JESS 's mouth]-*oooh, but he's poisoned on the ten-yard line! *[DANIEL snatches the crown and puts it on. JESS exits. ]* Looks like he's out for the game. Replacing him now is number seventy-two, King Lear.

**D/LEAR** To Regan and Goneril I hand off my kingdom. Cordelia, you go long . . .

*[JESS enters, throwing a penalty flag and blowing a whistle.]*

**A/ANNOUNCER** There's a penalty marker!

*[JESS makes a hand signal and points at LEAR ]*

Fictional character on the field. Lear is disqualified, and he's not happy about it .

**D/LEAR** *[Disappointed.]* Bastards .

**A/ANNOUNCER** Lining up now is that father-son team of Henry the Fourth and Prince Hal. Center snaps to the quarter back . . . . quarterback gives to the hunchback. It looks like Richard the Third's limp is giving him trouble.

**D/RICHARD III** " A horse, a horse! My kingdom for a horse!"

*[JESS tackles RICHARD III.]*

**A/ANNOUNCER** There's a pile-up on the field.

**D/ANNOUNCER** FUM-BLE!!! And Henry the Eighth comes up with it. He's at the fifteen, the ten ... He stops at the five-yard line to chop off his wife's head ...

**A/HENRY VIII** Who's your daddy?

**D/ANNOUNCER** TOUCHDOWN for the Red Rose! Oh my! You gotta believe this is the beginning of a Tudor dynasty!

**ALL** *[As CHEERLEADERS.]* Henry the Fifth, Richard the Third, the whole royal family's frickin' absurd!  
Go, *[Insert name of local favorite sports team. ]* ! Yay!

SIDE 4

**ADAM** Let's do Hamlet again!

**DANIEL** We don't have time.

**ADAM** We do if we cut the layers.

**JESS** Right! Ladies and gentlemen, you shall have . . .

**ALL** An encore!

*[JESS and ADAM reset the stage and clear props.]*

**DANIEL** I should make an announcement in case there are any children in the audience. There's a lot of crazy props flying around, a lot of sharp swords ... it may look like fun and games but really this is very difficult and dangerous. Please, keep in mind that the three of us are trained professionals.

**ALL** Do not try this at home!

**ADAM** Yeah. Go over to a friend's house.

*[Exeunt. A brief pause, then, at high speed, the actors re-enact the highlights of Hamlet, matching the original staging and diction.]*

**J/HAMLET** "O that this too too solid flesh would melt.

**D/HORATIO** My lord, I think I saw your father yesternight.

**J/HAMLET** Would the night were come.

**A/GHOST** Mark me!

**J/HAMLET** Something is rotten in the state of Denmark.

**A/GHOST** Revenge my murder.

**D/HORATIO** My lord, this is strange.

**J/HAMLET** Well, there are more things in heaven and earth, so piss off.

*[JESS slaps DANIEL.]*

To be or not to be, that is the-

**A/OPHELIA** Good my lord!

**J/HAMLET** Get thee to a nunnery!

**A/OPHELIA** *[A truncated scream.]* Aaaaugh!

**J/HAMLET** Now, speak the speech trippingly on the tongue.

**A/CLAUDIUS** Give o'er the play.

**J/HAMLET** I'll take the ghost's word for a thousand pound.  
Now, Mother, what's the matter?

**A/GERTRUDE** Thou wilt not murder me. Help!

**D/POLONIUS** Help! Help!

**J/HAMLET** How now, a rat! Dead for a ducat, dead.

**D/LAERTES** Now, Hamlet, where's Polonius?

**J/HAMLET** At supper.

**D/LAERTES** Where?

**J/HAMLET** Dead.

**A/OPHELIA** *[Splashing a cup of water in his face.]* Aaaaaaaaugh!

**D/LAERTES** Sweet Ophelia!

**J/HAMLET** Alas, poor Yorick! But soft, here comes the queen.

**D/LAERTES** Lay her in the earth.

**A/GERTRUDE** Sweets to the sweet.

**D/LAERTES** Hold off the earth awhile.

**J/HAMLET** It is I, Omelet the cheese Danish.

**D/LAERTES** The devil take thy soul.

**J/HAMLET** Give us the foils.

**D/LAERTES** One for me. O! I am slain!

**A/GERTRUDE** O, I am poisoned.

**J/HAMLET** I follow thee. The rest is silence."

*[ They have all fallen dead in the same tableau as before. Pause. They all jump up for bows. ]*

**ADAM** *[ Under applause. ]* How much time do we have left?

**DANIEL** *[ Under applause. ]* Thirty seconds!

**JESS** Ladies and gentlemen, we shall do it ...

**ALL** FASTER!

**SIDE 5**  
(for video auditions)

*[Rather serious.]* Hello, and welcome to this performance of The Complete Works of William Shakespeare (abridged). I have just a few brief announcements before we get underway.

The use of flash photography and the recording of this performance by any means, audio or video, is strictly prohibited.

If you have a mobile phone, please take a moment now to turn it off, and if you have a pager-you need to get yourself a mobile phone.

For your convenience, toilets are located in the bathroom. Also, please take a moment now to locate the exit nearest your seat. *[Points to exits, in the manner of an airline flight attendant.]* Should the theater experience a sudden loss of pressure, oxygen masks *[Pulls one from his jacket pocket.]* will drop automatically. Simply place the mask over your nose and mouth, and continue to breathe normally. If you are at the theater with a small child, please place your own mask on first, and let the little bugger fend for himself.

## CREDITS

# **THE COMPLETE WORKS OF WILLIAM SHAKESPEARE (abridged)**

By Adam Long, Daniel Singer, and Jess Winfield

THE COMPLETE WORKS OF WILLIAM SHAKESPEARE (ABRIDGED) is presented through special arrangement with Broadway Play Publishing, Inc.

Director: M. Derek Nieves

Stage Manager: Steven Woodell

## THE THEATRE

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