

## Something Rotten Jr. Info

From MTI website:

Travel back to the Renaissance for an hour of musical comedy gold in *Something Rotten! JR.* Adapted from the Broadway hit that *Time Out New York* hailed as "the funniest musical comedy in at least 400 years," *Something Rotten! JR.* celebrates one undeniable truth: "nothing's as amazing as a musical!"

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.

*Something Rotten! JR.* features large song and dance numbers, and a wacky cast of over-the-top characters, each with their own moment to shine. Don't miss your chance to bring this history-twisting tale to your stage!

## Character Breakdown

**Minstrel**- Opens the show by welcoming the audience to the Renaissance! The Minstrel joins the ensemble for the rest of the show. **Vocal Range: E3 - F4 - Sing: Welcome to the Renaissance, measures 1-25**

**Brother Jeremiah**- A Puritan and Portia's father. He sees sin wherever he looks and does not approve of the theater especially Nick and Nigel's Troupe. **Vocal Range: E4 - G5**

**Portia**- A Puritan and Brother Jeremiah's daughter. She is passionate about poetry even though she isn't technically allowed to read it. **Vocal Range: E3 - D5 - Sing: I Love the Way, beginning to measure 59**

**William Shakespeare**- The most famous playwright in Tudor England. Though Shakespeare is extremely successful, he's always on the lookout for inspiration, which sometimes includes borrowing ideas from others. **Vocal Range: E4 - G5 - Sing: Will Power, measure 75 to the end**

**Nick Bottom**- A struggling playwright who dreams – much to his own chagrin – of having a career like Shakespeare's. Though Nick is artistically frustrated and stressed about leading the Troupe, he means well, even if his actions aren't always exactly ethical. **Vocal Range: G3 - F5 - Sing: Nick Bottoms Gonna Be on Top, beginning to measure 25**

**Nigel Bottom**- Nick's sweet younger brother, lacks the confidence he needs to write until he falls in love with Portia. Inspired by her confidence in him, Nigel writes verses worthy of Shakespeare himself! **Vocal Range: C4 - G#5 - Sing: Man I Hate Shakespeare, measures 25**

**Troupe-** (Peter Quince, Robin, Tom Snout, Snug, Francis Flute) These fun character parts sing as a group but have no solos. Peter, Robin, Tom, and Francis have spoken lines.

**Lord Clapham-** A posh patron of the theater. He abandons the Troupe as their patron once they cross Brother Jeremiah.

**Shylock-** Banned from any profession other than moneylending, but theatre is his true love, and he wants nothing more than to become the Troupe's patron

**Bea-** Married to Nick and loves him in spite of his lack of success in the theatre. She is whip-smart, is resourceful, and always looks on the bright side of any situation. **Vocal Range:**

**Eb2 - F3 - Sing: Right Hand Man, measures 28 to the end**

**Nostradamus-** Not the Nostradamus, but his niece, Nancy – can see the future, although with varying degrees of accuracy. Her predictions, for better or worse, lead the Troupe to produce their very first musical. **Vocal Range: F#3 - B4 - Sing: A Musical, measures 14-25**

**Ensemble-** Foreman, Messenger, Announcer, Attendant, Doorman, Panicked Woman, Valet, Eyepatch Man, Horatio, Footman, Master of the justice, Court Scribe, Clerk, Townspeople (Solo 1, Solo 2, Solo 3, Solo 4), Puritans (Puritan 1, Puritan 2, Puritan 3, Puritan 4), Crowd (1st Person In Crowd, 2nd Person In Crowd, 3rd Person In Crowd, Astrologers (Astrologer), Psychics, Fortune Tellers, Chorus, Grim Reapers, Eggs (Sad Little Egg), Guards

**Ensemble and All roles sing: Welcome to the Renaissance, measures 105-118** (unless otherwise listed for a specific role.)

Script: Brother Jeremiah, Portia, Nigel

Start

**BROTHER JEREMIAH**

You dare defy me, daughter of Eve?!?

**PORTIA**

Please, Father...

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**BROTHER JEREMIAH**

You bid me grant you leave so you could pray forgiveness in church, and instead you slither off here?

**PORTIA**

*(to NIGEL)*

Read it. Read your poem.

*(NIGEL steps forward to read.)*

**NIGEL**

"If love is a sic..."

**BROTHER JEREMIAH**

SILENCE!

**NIGEL**

Okay.

**BROTHER JEREMIAH**

You will tempt my daughter no more. She will be locked in the church tower, and there she will stay until her exile to our brethren in Scotland.

**PORTIA**

NO!...

**End**

## Script- Nick, Nigel, Portia (2 pages)

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### NICK

Nigel, please. I need you, now more than ever. I've got to go find us a new backer and that means you need to come up with a new idea.

*(NICK exits in a huff.)*

### NIGEL

Yes, you can. Yes, you can.

*(He sits, tries to write.)*

Uggggh, no you can't.

*(He stands to leave and is stopped by A WOMAN IN A CLOAK (PORTIA).)*

Oh. 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.

*(The WOMAN IN A CLOAK turns and lowers her hood, revealing herself to be PORTIA.)*

### PORTIA

Yes, I know.

*(holding up a page)*

I accidentally took this after our first encounter. Your sonnet. It's – perfection.

### NIGEL

Really? You thought it was... good?

### PORTIA

It... spoke to my soul.

*(PORTIA 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 IN THE CLOUDS THAT SEES INTO THE BOTTOM OF MY GRIEF?!

### NIGEL

*Romeo 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.

**NIGEL**

My brother, too.

**PORTIA**

I adore Shakespeare.

**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! Heh-heh...

**NIGEL**

Heh-heh... that's awesome...

*(They giggle together – a pause.)*

**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.

*(#14 – I LOVE THE WAY begins.)*

**Script- Shakespeare, Nigel, Portia**

**Start**

**SHAKESPEARE**

Hi... hi... how are you, thanks for coming... good to see you.  
etcetera.

*(arriving at NIGEL)*

So... Nigel Bottom – playwright, poet, and prestigious prodigy.

*(to ATTENDANT)*

Oooh, that was a lot of alliteration—

*(singing it)*

OCCUPATIONAL HA-ZARD!

*(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.

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**SHAKESPEARE**

Portia. Good name.

*(PORTIA gasps and starts to breathe quickly.)*

That’s right. This is happening. Just breathe...

**PORTIA**

M-m-m-master Shakespeare...

*(PORTIA faints.)*

**SHAKESPEARE**

See that? She’s bedazzled. Do you like that word? I just made it up – it’s what I do!

**End**

**Script- Nick, Bea (2 pages)**

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**Start**

**NICK**

Wait, wh— you chased a SHEEP? Alright, that's it.

*(He pushes away from the table and heads for a wooden lockbox 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 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?...

**NIGEL**

*(embarrassed)*

Oh, stop it.

**BEA**

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 cries.)*  
Oh. I'm sorry.

**BEA**

*(quickly stops crying)*  
Gotcha. See, I can act.

**NICK**

You know it's illegal to put women onstage.

**NIGEL**

And anyway, our play's been cancelled.

**BEA**

What?

**NICK**

Not cancelled, Nige. I mean, yes, we are no longer doing *Richard the 2nd* but only because we've come up with... a better idea!

**BEA**

Oooh, what is it?

**NICK**

Well, we've had the idea that – we need an idea.

**BEA**

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

**End**

**NICK**

Bea, listen...

Script- Nostradamus, Nick (2 pages)

**Start**

**NOSTRADAMUS**

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.

**NICK**

Who are you?

**NOSTRADAMUS**

I – am Nostradamus.

**NICK**

Not THE Nostradamus.

**NOSTRADAMUS**

No. I'm his niece – Nancy.

**NICK**

Nancy Nostradamus?

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**NOSTRADAMUS**

*(raising her hand as if giving an oath)*

Yes! But I share the same gifts as my esteemed uncle. And for half a crown, I'll share those gifts with you.

*(NICK pays NOSTRADAMUS.)*

Excellent! Now – what is it you would like the future to tell?

**NICK**

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

**NOSTRADAMUS**

Right. Stand back. Give me some space.

*(She shakes out and warms up like an athlete before an event, then hacks and clears her sinuses, then squints hard and puts her fingers to her temples – then gets the shivers.)*

**(NOSTRADAMUS)**

Oh. Oh my. Wow. Ooooh, in the future, the theaters are very niiiice. Cushy red seats, ushers, people opening candies wrapped in magical clear paper that's annoyingly noisy...

**NICK**

How about what's on the stage?

**NOSTRADAMUS**

Getting to that... Whoa! What spectacle! I have seen the future! The biggest, most fantastic thing in theater will be...

*(painting it in the air)*

MUSICALS.

**NICK**

What?

**NOSTRADAMUS**

Musicals.

**NICK**

What the heck are "musicals"?

**End**