



Manitoba Theatre for Young People

Musical Theatre Company 2023-2024

AUDITION GUIDE

Something Rotten!

Book by John O'Farrell and Karey Kirkpatrick

Music and lyrics by Karey and Wayne Kirkpatrick

Directed by Erica Hastings



ABOUT THE PLAY

SOMETHING ROTTEN!

Two brothers set out to write the world's first musical in this hilarious mash-up of sixteenth-century Shakespeare and twenty-first-century Broadway.

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.

Something Rotten features large song and dance numbers, and a wacky cast of over-the-top characters, each given Actor is given their own special moment in the show to shine. This production of *Something Rotten!* will be cast "Gender Blind"

The Musical will be directed by long-time MTYP director and instructor Erica Hastings. Musical Director will be Michael Cutler. The Choreographer is TBA.

Rehearsals begin October 14th on Saturday afternoon 3-6pm and Wednesdays 6-9pm
Tech week and performance begin April 8th with performances the weekend of the April 12th, 2024

CHARACTER BREAKDOWN

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

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

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

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.

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

Nostradamus. A soothsayer

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

Lord Clapham. A posh patron of the theatre.

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

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

AUDITION REQUIREMENTS

- 1) Students must be between the ages of 13 to 18 as of December 1, 2023
- 2) Students must submit a resume and headshot to **theatreschool@mtyp** no later than 24 hours before their audition time.
- 3) Students will take part in a group dance call. Please wear runners or jazz shoes and comfortable clothing.
- 4) Students will be asked to prepare and perform **2 song cuts** from the provided links. All Auditionees will prepare and perform the *A Musical* song cut and choose 1 other song from the provided list or choose a song cut in the style of the show that shows off their vocal ability. If the student decides to choose their own song in addition to *A Musical* cut they must bring printed sheet music for our Music Director. **Students are encouraged to memorize both song cuts.**
- 5) Students will participate in a short small group meeting with the Director Erica Hastings.
- 6) If contacted for a callback, the students will be asked to prepare a character specific song cut from the provided list.
- 7) **Students AND Parents/Caregivers must fill out the "Letter of Commitment" BEFORE they audition located here: <https://forms.gle/WtxYBqxbAVRpWY567>**

DATES/TIMES

Auditions will be held on: Thursday Sept 7th and Friday Sept 8th.

Auditions will be 2 hours in length

Please Sign up for ONE time slot here: <https://forms.gle/N1t5cjmFRkT8bhmy8>

If necessary, call-backs may be held on the afternoon of Saturday Sept 9th. We will notify you on the evening of Sept 8th if we would like to see you for a call-back.

TERMS:

Résumé: a one-page summary of your experience in theatre and/or film. Include your name, phone number and/or email, acting experience (indicate the name of production or film, your role, the name of the director, and the school, theatre or production company), relevant training (classes, lessons and workshops) and special skills.

Head Shot: a *recent* photo from the shoulders to the top of the head, to help identify the student. Normally printed on 8x10 paper, a high res image should be sent along with the resume.

Call-Backs: In some cases, the director may want to see a student/actor again after the initial audition.

Song Cuts: a short musical selection from the musical to be memorized and performed by the person auditioning,

Dance Call. An opportunity for the choreographer to see how well a student/performer dances or moves. No preparation is required

IMPORTANT INFO BEFORE YOU BOOK AN AUDITION

The commitment level for these courses is **high** – students are expected to miss no more than **two prearranged rehearsals or classes** for the entirety of the process

WHAT HAPPENS IF I GET INTO THE COMPANY?

We will let you know shortly after your audition whether you have a spot in the company. If you do, we will ask you to register for the course at that time.

WHAT HAPPENS IF I DON'T?

If you don't get into one of the companies, we will offer you a 20% discount on one course at MTYP!

CAN I AUDITION FOR BOTH YOUNG COMPANY AND MUSICAL THEATRE COMPANY?

Yes.

Any other questions? Please contact theatreschool@mtyp.ca

It's A Musical

It's a

Musical notation for the title 'It's a Musical' in G major, 4/4 time. The first staff shows the melody for 'It's' and 'a', and the second staff shows the accompaniment.

14 **Bright** 4 ♩ = 126

15 16 17

mu - si - cal, — a mu - si - cal, — and no - thing's as a - maz - ing as a mu - si - cal! — With

+G1: Archtop

PLAY B \flat 6 bring out G7 *sim. detached* C7 F

w/Bs.
+Drs: time

Musical notation for measures 14-17. The vocal line is in G major, 4/4 time. The piano accompaniment features a steady eighth-note bass line and chords in the right hand.

18 19 20 21

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

B \flat G 9 C7 F13

+SD

Musical notation for measures 18-21. The piano accompaniment continues with the same rhythmic pattern and chord progression.

22 23 24

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

E \flat D 7 /F \sharp Gm G7 $^+$ C 9

Musical notation for measures 22-24. The piano accompaniment features a more active bass line and chords in the right hand.

SD solo

SD solo notation consisting of a series of eighth notes in the bass line.

25

mu - si - cal!

w/G1, Drs.

Bs, Tbn./8

Musical notation for measures 25-28. The vocal line is in G major, 4/4 time. The piano accompaniment features a steady eighth-note bass line and chords in the right hand.

Brisk Rock ♩ = 150

God I Hate Shakespeare

NICK:

2

1
fun-ny! Argh... God, I hate Shakes-peare! That's right, I said it. I do, I hate Shakes - peare! I just don't get it, how a

PIANO
Bs.

6
me-di-o-crae ac-tor from a mea-sly lit-tle town is sud-den-ly the bright-est jewel in Eng-land's Roy-al Crown. Oh,

11
God, I hate Shake - speare! His plays are word - y but oh no, the "great" Shake - speare!

G2: 2+4
mf
Bs.

13
That lit - tle turd, he has no sense a - bout the au - di - ence, he makes them feel so dumb. The

mf
w/G2, K2

16
bas - tard does - n't care that my poor ass is get - ting numb.

17

Welcome to the Renaissance

25 **Freely** 26 27 28 29 30 **rit.**

So dark and bar - bar-ic, So dull and mun - dane that was so Mid - dle Ag - es, that was so...



31 32 33 $\text{♩} = 124$ (MINSTREL:.)

Char - le - magne. Wel - come to the Ren -

UPRIGHT PIANO

f R.H. *sfz*

+Drs. *mf*




34 35 36 37

ais - sance, with po - ets, pain - ters, and bon - vi - vants and mer - ry - min - strels who

Solo *mf* groovy, w/backbeat (triple feel cont.)

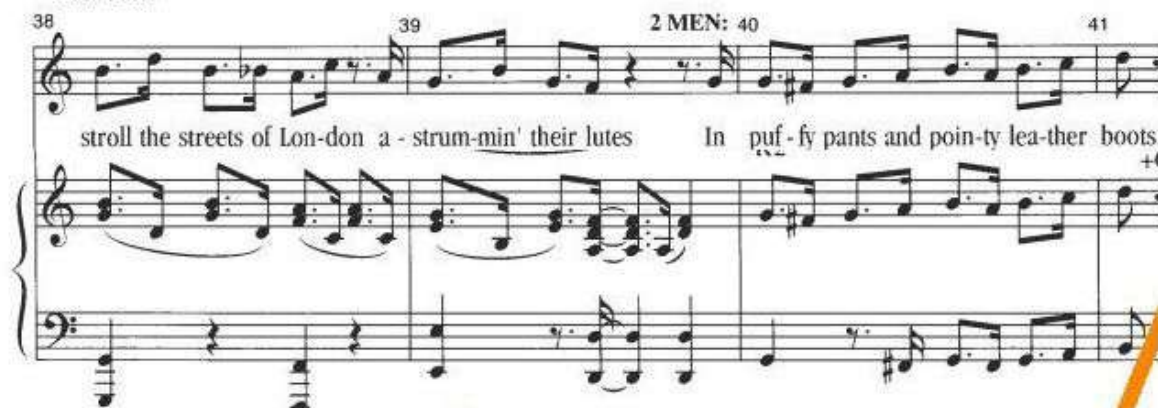
w/Bs. Drs: Time



38 39 40 41

2 MEN: 40

stroll the streets of Lon - don a - strum - min' their lutes In puf - fy pants and poin - ty lea - ther boots.



I Love the Way

PORTIA:

I love

Sid-ney and Mar-lowe and of-ten I bor-row their words to ex-press how I feel. I love

po-ems of mys-ter-y fan-ta-sy his-tor-y oh what se-duc-tive ap-peal. At

night, a-lone in my bed-room, sa-tis-fy-ing my need, the

Fl, K2

Tbn. *sim.* →

Bs.

p

Hard to Be the Bard

7
My days are so bu-sy, it's mak-ing me diz-zy, there's so much I got-ta' do. It's lunch-es and meet-ings, and po-e-try read-ings, and

mf (always triplets)
G1 G7
G2, Bs.

Hns, K2

10
end-less in-ter-views. Got-ta pose for a por-trait, and how I de-lore sit-ting there for e-tern-i-ty.— Then it's

RH PLAY w/Brs, Cr.
HAMMOND (fast leslie) (tacet)

13
off to the inn, where my inn-keep-er friend wants to name a drink af-ter me! Then it's back to my room where I re-sume my ac-

Hns, K2
TACET

16
tempt to write a hit,— Just me and my beer and the ter-ri-ble fear that— I might be lo-sing it.

+Cr.
G7 G

Dr. fill Dr. fill

Right Hand Man

BEA:
If you

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

Tri *♩*'s *sim.* +G2, Hns. (Vln/K3 out)

mp +pizz. Vln/K3 (G2 out) *f*

+SD

9 a-ny-thing you lack you know I've al-ways got your back, that's what it's all a - bout. +Vln/K3 +Hns, G2

mp *f*

10 11 12

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

+Vln/K3 w/HH *♩*'s +Hns. (Vln/K3 out)

K2: Cl's. *♩*'s *mf* w/G's *f*

+BD

17 more than just a wo-man, ba-by, When the pres-sure's co-min', ba-by, Let me be your right hand man. +Vln/K3 +Sax, K2: Cl's. +G2

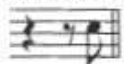
p (G's out)

The musical score is written in a key signature of three flats (B-flat major or D-flat minor) and a 4/4 time signature. It consists of four systems of music. Each system includes a vocal line (treble clef) and a piano accompaniment (grand staff). The piano part is primarily composed of chords and simple rhythmic patterns. Dynamics range from *mp* (mezzo-piano) to *f* (forte). Performance instructions include 'Tri *♩*'s *sim.*' (triple eighth notes, simultaneous), 'pizz.' (pizzicato), 'w/HH *♩*'s' (with half notes), and 'w/G's' (with G notes). Instrumentation changes are noted as '+G2, Hns. (Vln/K3 out)', '+Vln/K3', '+Hns, G2', '+Hns. (Vln/K3 out)', '+Sax, K2: Cl's.', and '+BD' (bass drum). The score is numbered 6 through 19 across the systems.

JEREMIAH:
Good God, y'all...

We See the Light

JEREMIAH:



1

70 see the light. You've changed how I'm think-in'— 71 'cause I was blind but you showed me the way. I'm 72

PIANO

w/Bs: funky
Drs: time

73

74 wrong, you're right. Sal - vat - ion is yours— if you do what is true to you, And you do it— with 75 76

fp

fp

+K2: gl.

77

78 Luh - uh - uh - uh - uh - ove. — Do it — with Luh - uh - uh - uh - uh - ove. — Oh, — 79 80

(short)

82 Breth-er-en, I say un-to you, — I say, Who are we to judge these two? — 83 84

85

86 He's a wri-ter, he's do-ing what he can, She's the daugh-ter of a preach-er man. And they got the right, They got the right, 87

88

89 —They got the right, to be to-geth-er. I need no fur-ther proof, these words they speak the truth. 90