

Shakespeare Rocks!

Junior Script

by

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CAST LIST

N.B. In the following list, the bracketed number shows the number of spoken lines each role has.

An asterisk (*) before the character's name indicates that this character ALSO has solo or featured sung lines.

Main Characters

Will (48)
Aubrey (42)
Al (26)

Will's Family

Anne (26)
Hamnet (2)
Judith (2)
Susanna (1)
Ollie (18)

Fans & Minstrels

Fan 1 (3)
Fan 2 (3)
Fan 3 (3)
Fan 4 (3)
*Minstrel 1 (0)
*Minstrel 2 (0)
*Minstrel 3 (0)
*Minstrel 4 (0)
Recorderist (10)
Lutist (12)

The Rehearsal Room

*Burbage (17)
*Nic (14)
Man 1 (3)
Man 2 (2)
Man 3 (1)
Man 4 (1)
Woman 1 (2)
Woman 2 (1)
Woman 3 (1)
Woman 4 (1)

The 'Scottish Play'

Director (14)
Beryl (2)
Beth (4)
Babs (1)
Mac (13)
Banquo (10)
Sorcerer 1 (2)
Sorcerer 2 (2)
Sorcerer 3 (2)
Sorcerer 4 (4)
Sorcerer 5 (3)
Bernie Bottom (5)

The Globe Theatre

Actor 1 (3)
Actor 2 (1)
Actor 3 (1)
Actor 4 (3)
Heckler (1)
Queen (10)
Painter 1 (2)
Painter 2 (2)
Painter 3 (2)
Painter 4 (4)
Street (14)
Builder 1 (2)
Builder 2 (1)
Apple Seller (2)
Beer Seller (4)
*Romeo (11)
*Juliet (12)

N.B. In addition to the characters listed, a chorus of Fans, Builders, Theatregoers, Beer Sellers, Apple Sellers, Instrumentalist Minstrels and Two Box Office Attendants will be required

SPEAKING ROLES BY NUMBER OF LINES

N.B. In the following list, the number shows how many spoken lines each role has. An asterisk (*) before the character's name indicates that this character ALSO has solo or featured sung lines.

Will	48
Aubrey	42
Anne	26
Al.....	26
Ollie.....	18
*Burbage.....	17
*Nic	14
Director	14
Street	14
Mac	13
Lutist	12
*Juliet.....	12
*Romeo.....	11
Recorderist.....	10
Banquo	10
Queen	10
Bernie	5
Beth	4
Sorcerer 4	4
Painter 4	4
Beer Seller	4
Fan 1.....	3
Fan 2.....	3
Fan 3.....	3
Fan 4.....	3
Man 1	3
Sorcerer 5	3
Actor 1.....	3
Actor 4.....	3
Hamnet	2
Judith	2
Man 2.....	2
Woman 1	2

Beryl.....	2
Sorcerer 1	2
Sorcerer 2	2
Sorcerer 3	2
Painter 1	2
Painter 2	2
Painter 3	2
Builder 1.....	2
Apple Seller	2
Susanna.....	1
Man 3	1
Man 4	1
Woman 2	1
Woman 3	1
Woman 4	1
Babs.....	1
Actor 2.....	1
Actor 3.....	1
Heckler.....	1
Builder 2.....	1

CAST LIST IN ALPHABETICAL ORDER (WITH LINE COUNT)

N.B. In the following list, the number shows how many spoken lines each role has. An asterisk (*) before the character's name indicates that this character ALSO has solo or featured sung lines.

Actor 1.....	3
Actor 2.....	1
Actor 3.....	1
Actor 4.....	3
Al.....	26
Anne	26
Apple Seller	2
Aubrey	42
Babs.....	1
Banquo	10
Beer Seller	4
Bernie	5
Beryl.....	2
Beth	4
Builder 1.....	2
Builder 2.....	1
*Burbage.....	17
Director	14
Fan 1.....	3
Fan 2.....	3
Fan 3.....	3
Fan 4.....	3
Hamnet	2
Heckler.....	1
Judith	2
*Juliet.....	12
Lutist	12
Mac	13
Man 1	3
Man 2.....	2
Man 3.....	1
Man 4.....	1
*Nic	14

Ollie.....	18
Painter 1	2
Painter 2	2
Painter 3	2
Painter 4	4
Queen	10
Recorderist.....	10
*Romeo	11
Sorcerer 1	2
Sorcerer 2	2
Sorcerer 3	2
Sorcerer 4	4
Sorcerer 5	3
Street	14
Susanna.....	1
Will	48
Woman 1	2
Woman 2	1
Woman 3	1
Woman 4	1

Non speaking roles:- Minstrels 1-4, Chorus of Fans, Builders, Theatregoers, Beer Sellers, Apple Sellers, Instrumentalist Minstrels and two Box Office Attendants.

CHARACTERS IN EACH SCENE**Prologue**

Al
Aubrey
Ollie
Will

Scene One

Anne
Hamnet
Judith
Ollie
Susanna
Will

Scene Two

Chorus of Minstrels
Fans 1-4
Minstrels 1-4
Ollie
Will

Scene Three

Al
Aubrey
Burbage
Man 1-4
Nic
Woman 1-4

Scene Four

Actor 1-4
Al
Anne
Apple Sellers
Aubrey
Beer Sellers
Box Office Attendants
Builder 1-2
Chorus of Builders
Heckler
Minstrels (with trumpets)
Ollie
Painter 1-4
Queen
Street
Theatre-goers
Will

Scene Five

Al
Aubrey
Babs
Banquo
Beer Seller
Bernie
Beryl
Beth
Director
Mac
Minstrels (instrumental)
Sorcerer 1-5

Scene Six

Anne
Bernie
Burbage
Chorus of Fans
Fans 1-4
Juliet
Lutist
Minstrels (instrumental)
Nic
Ollie
Recorderist
Romeo
Street
Will

Scene Seven

Al
Anne
Aubrey
Will

Scene Eight

Entire Cast for final song.

LIST OF PROPERTIES**Prologue**

Will's diary Aubrey
 Pamphlet..... Ollie

Scene One

Feather duster Anne
 Skull Scene Prop
 Pamphlet..... Ollie
 Giant 'Book of Insults' Scene Prop

Scene Two

Instruments (including a violin, recorder, lute, trumpet & a drum) Minstrels
 Sunglasses Minstrels
 Script..... Will
 Posters..... Fans
 Pom-Poms Fans

Scene Three

Will's diary Aubrey
 Cane Burbage
 Fake beard..... Man 4
 Gaudy high heeled shoes Nic

Scene Four

Will's diary Aubrey
 Large wad of tickets Box Office Attendants
 Money pot Box Office Attendants
 Large pennies Theatregoers
 Trays of beer mugs Beer Sellers
 Baskets of apples Apple Sellers
 2 Trumpets..... Minstrels
 Pencils & large sketchpads..... Painters
 Unflattering sketch of Will Painter 4
 2 metre long scroll (rolled up & tied) Street
 Beer jug Beer Seller

Scene Five

Will's dairy	Aubrey
Drum	Minstrel
Cymbal.....	Minstrel
Large dictionary	Scene Prop

Scene Six

Scorched debris	Scene Prop
Charred recorder	Romeo
Burnt lute	Scene Prop
Various instruments	Minstrels

Scene Seven

Will's bed.....	Scene Prop
Washbowl	Scene Prop
Bottle of potion	Scene Prop
Blonde wig	Will
Towel	Will
Giant pencil with '2B' inscription	Scene Prop

PRODUCTION NOTES

Welcome to ***Shakespeare Rocks!***, a modern musical comedy about the life of William Shakespeare. To help your company get the most enjoyment out of this show, it may help to consider the following production suggestions.

CASTING

A small or large cast can perform the show. It allows for up to 53 speaking roles of varying sizes and an unlimited number of chorus parts. To greatly reduce the cast size, many of the minor roles can be merged. For example, reducing the 5 Sorcerers to just 2 or the 4 Painters to just 2 etc. A single actor could also play several characters. For example, the actors playing the Men and Women in Scene Three can change during Scene Four and reappear in Scene Five as Sorcerers.

Aubrey and Al are essentially narrators. Although they have the longest speeches, they can read their dialogue from Will's diary – a prop that they carry in every scene.

If you are performing the show with an entire school, you may like to assign a whole year-group to a specific scene. There are many group-parts that can have a large number of non-speaking performers – such as Fans, Minstrels, Men-Dressed-As-Women, Builders, Actors and Sorcerers.

While some of the roles are specifically male or female, many others can be performed by either gender. These are all stated in the cast list.

There are only 2 roles with significant sung solo lines – Romeo and Juliet, who only appear in one scene. Burbage and Nic have 2 very easily sung lines each – the quality of their singing is not very important so long as it's funny and loud! There are also 4 Minstrels who have 2 easily rapped lines each. Again - loud, funny and in-time will suffice!

ACCENTS

Burbage and Nic are the only 2 characters where specific accents are suggested. Elsewhere, it doesn't really matter what accents are used. However, making them appropriate to the characters will increase the comic effect. For example - an upper-class accent works well for Aubrey, Will and Ollie. A down-to-earth, rougher accent will enhance the characters of Al, Street and the Builders.

A small-but-important point regarding the word "Ma'am": when addressing The Queen it should be pronounced as in the English word 'Ham'.

DELIVERY

When performing comedy, it is essential that the performers deliver their lines clearly. Younger performers in particular should be encouraged to relax, 'breathe', 'leave gaps' and use 'big voices' to 'shout' their lines to the 'back of the audience'. They should also be reminded to wait for any audience laughter to quieten down before continuing their scene.

Within the dialogue, there is a lot of helpful punctuation and many stage directions that will help with the timing and delivery of the jokes. The louder and hammier, the better!

COSTUMES

The Elizabethan era has a lot of scope for bright colours and flamboyant costumes. However, the right look can be effectively achieved with a small budget and a bit of searching on the Internet. Frills and ruffs will add a touch of Tudor class to any outfit!

For the ladies, simple smocks are fine for many of the roles. Billowing skirts and tight bodices will look great on any 'woman' (or any man-dressed-as-a-woman!) For the men, high-cut boots and billowing breeches are recommended. Waistcoats and hats will also help.

Many of the characters are loosely based on real persons. A simple search on the Internet will give you lots of ideas for the following characters: William Shakespeare, Anne Hathaway (Shakespeare's wife, not the actress born in 1982!), Richard Burbage and Queen Elizabeth I.

More specifically, the Superstitious Sorcerers can all wear black cloaks, long black wigs and scary make-up. The Men-Dressed-As-Women should be very hairy to make it clear that they are men (within the grounds of decency, of course!)

A few anachronisms thrown in will also enhance the comic effect. For example, the Builders can all wear modern-day yellow hard hats while the rapping Minstrels can all wear sunglasses. Aubrey and Al are present-day characters and as such can wear smart contemporary clothing such as a suit or/and evening dress.

A nice touch (although not essential) is to have Will and Anne 'age' throughout the story. This can be done with a series of wigs depicting Anne going grey and Will going bald at the front.

STAGING

As scenery goes, this is as simple as it gets! One set will suffice for the entire show. Will's study is a simple table-and-chair affair with a few decorative props. It stays on one side of the set and should take up about a third of the stage. The rest of the stage resembles a 'stage' or a 'rehearsal room'. A painted backcloth with a thatched roof and Tudor beams to portray The Globe Theatre would be nice. Will's bed (used only in the penultimate scene) could easily just be a sturdy table covered with a blanket.

All the props can be easily made or obtained from fancy dress or party shops. Everything needs to be larger than life – right down to the size of the lettering on the cover of Will's diary and 'Book of Insults'.

MUSIC

All the music required to stage this production, including sound effects, is found on the Backing Track CD. A vocal recording is provided as a guide and to enable the swift learning of songs. The backing tracks without vocals are ideal to use in rehearsals and performances, and the two scores give vast flexibility if you have the luxury of a live pianist.

The songs (with the exception of a few minor solos) are designed to be performed with simple actions by the entire cast. The help of separate choir is highly recommended. A good technique is to use any cast members who are not in the current scene to boost the number of singers in the choir. The choir should also be part of the show - performing the 'actions' and any spoken dialogue marked 'ALL:'.

The choir can also perform the solo lines if a suitable soloist isn't available.

FINALLY.....

This show is designed to be uplifting, energetic, tongue-in-cheek and above all - a good laugh to take part in! It is educational and historically accurate to a point, then artistic license takes over for the sake of comedy!

If there is anything you are not sure about, please ask – we're here to help. Although I have offered many suggestions, feel free to use your imagination and interpret the script in your own way. As long as you have fun, your audience will too! I wish you a successful production and hope you all have a great time.

Steve Titford

TRACK 1:**MUSIC - OVERTURE****PROLOGUE**

(As the house lights dim, the music begins and the set is revealed. On one side, Will's study takes up about a third of the stage. There is a writing desk with a quill, an inkpot and some parchment on which sits a skull. A single wooden chair sits behind the table. The rest of the set resembles the stage of The Globe Theatre.)

(The choir enters during the music. As the music finishes, two characters enter: Aubrey, the pretentious director of the 'Rough Shakespeare Company' along with Al - a down-to-earth assistant. Aubrey is holding a tatty old diary. They introduce the show to the audience.)

AUBREY: Welcome, everyone. My name is Aubrey – director of the 'Rough Shakespeare Company' and this is my assistant - Al.

AL: Hello!

AUBREY: *(In an overly-mystical voice.)* Tonight we focus on one of England's greatest writers - William Shakespeare. This is our exclusive adaption of the Bard's personal diary...which, after being lost for centuries, has come into our possession.

AL: We got it off eBay for £1.99!

(Aubrey glares at Al.)

AL: Including postage! Oh come on, that's a bargain!

AUBREY: *(Clears throat and turns back to the audience.)* The life of William Shakespeare is a fascinating tale, which we shall tell over the next two hours...

AL: Er, one hour. Sorry, we can't afford the overtime for the caretaker.

AUBREY: *(Sighs angrily.)* Then we'd best get on with it!

TRACK 2:**MUSIC – THE PAMPHLET**

(Aubrey opens the diary. Will enters, vainly running his hands through his long hair and caressing his beard.)

AUBREY: *(Reading from the diary over the music.)* 4th June 1593. Had a fantastic afternoon at the hairdresser's – a full wash and shampoo, split-ends removed – felt like a new man.

(Ollie, Will's assistant, enters holding a pamphlet. Ollie gives the pamphlet to Will, who reads it anxiously.)

AUBREY: *(Still reading.)* Sadly, my good mood was not to last. This evening my assistant, Ollie, secretly obtained Robert Greene's scathing review of my recent work.

(Will angrily throws the pamphlet on the floor and storms offstage. Ollie picks up the pamphlet and follows him. Aubrey and Al exit. Music continues into the next scene.)

SCENE ONE: 1593 - WILL'S STUDY IN STRATFORD

(As the music continues, Will's family enter: his wife Anne, along with their children Susanna, Judith and Hamnet. Anne bustles around the study with a feather duster. Hamnet takes the skull from the desk and the children examine it. The music finishes.)

ANNE: Hamnet, darling. Daddy's skull is not a toy – please be careful with it.

HAMNET: Of course mother. *(He waits until Anne resumes cleaning then whispers.)* Judith - catch! *(He throws the skull to Judith.)*

WILL: *(Stomping onstage.)* That swaggering rascal! *(He throws himself on his chair and sulks.)*

ANNE: Sweetheart, whatever's the matter? *(Ollie enters and hands her the pamphlet for her to read.)* Oh!

JUDITH: *(Reading the pamphlet from her mother's side.)* Johannes Factotum – what does that mean?

OLLIE: *(As if speaking to a very young child.)* It means your Daddy does many things but they're all a bit rubbish.

WILL: Blooming cheek! *(Jumping up from his chair.)* I'll show that Robert gormless Greene! That mouldy rogue! I shall write a folio of brilliant new plays and perform them with my friends. I shall become so respected and famous that my name will live on for centuries. Hundreds of years from now, every school child in England will be forced to study my work!

SUSANNA: Father?

WILL: Susanna, my princess. *(He puts his hand on Susanna's shoulder.)* We'll be rich. We'll have a nice big house and we'll hire someone to clean it so your poor mother doesn't have to.

ANNE: But I like cleaning!

WILL: Ollie, put 'mouldy rogue' in my Book of Insults, would you? I'll be needing that later.

OLLIE: Right away, sir! *(Retrieves a giant 'Book of Insults' from under the desk and begins writing with the quill.)*

WILL: Anne, *(taking her hand)* my darling wife. Give me two years and I'll give you the wonderful William Shakespeare – Bard of Warwickshire!

TRACK 3: SONG – WILL’S WONDERFUL WORDS

(Blackout. Everyone exits. The song continues into the next scene.)

SCENE TWO: 1595 - LONDON

(A group of Minstrels enter. Some of them have instruments - amongst them a violin, recorder, lute, trumpet and drum. They mime the prominent parts throughout the song. The remaining Minstrels stand with their hands behind their backs and sing the first chorus. Lights up.)

ALL: WILL'S WONDERFUL WORDS REALLY HAVE TO BE HEARD
MAKE A VERY COOL LANGUAGE
WHEN YOU UNDERSTAND IT
YOU'LL BE A FAN, HE'S THE MAN – WILLIAM

(The Recorderist Minstrel leaps forward and mimes. The singing Minstrels put on sunglasses and switch to a 'cool' stance for the following rap.)

MINSTRELS: YO!
MINSTREL 1: WE'LL TELL YOU 'BOUT THE MAN, WE CALL HIM WILL-E-AM
MINSTREL 2: HE WROTE THE GREATEST PLAYS AND POEMS IN ING-GER-LAND!
MINSTREL 3: HE WAS A SERIOUS, LITERATE GENIUS
MINSTREL 4: GAVE INNOVATION, INSPIRATION TO ALL OF US!

ALL: WILLIAM SHAKESPEARE, BARD OF WARWICKSHIRE
HAD A BIG SHOWBIZ CAREER
WILLIAM SHAKESPEARE GETS YOU RIGHT HERE
MAKE YOU SMILE OR SHED A TEAR

(Will enters, walking across the stage carrying a script. A few seconds later, a screaming group of Fans run on stage and chase him. Some Fans are waving posters of Will in the hope of getting an autograph. Before the chorus ends, Will runs offstage and the Fans follow him.)

ALL: WILL'S WONDERFUL WORDS REALLY HAVE TO BE HEARD
MAKE A VERY COOL LANGUAGE
WHEN YOU UNDERSTAND IT
YOU'LL BE A FAN, HE'S THE MAN – WILLIAM

MINSTRELS: YEAH!
MINSTREL 1: BORN BY THE AVON, PERFORMED IN LONDON
MINSTREL 2: KNEW QUEEN ELIZABETH AND KING JAMES THE FIRST
MINSTREL 3: HE WAS A FLY GUY, HIS STYLE WILL NEVER DIE
MINSTREL 4: HIS STORIES WILL BE TOLD AND RETOLD IN VERSE

(Will enters again, running into the Minstrels. The Minstrels block Will's escape, link arms with him and force him into a can-can dance.)

ALL: WILLIAM SHAKESPEARE, BARD OF WARWICKSHIRE
WAS AMAZING WHEN HE APPEARED
WILLIAM SHAKESPEARE GETS YOU RIGHT HERE

(Everyone freezes.)

ALL: THOUGH WE'RE NOT QUITE SURE OF THE BEARD!

(The screaming Fans enter again. Will runs offstage and through the audience. The Fans and Minstrels follow him.)

ALL: WILL'S WONDERFUL WORDS REALLY HAVE TO BE HEARD
MAKE A VERY COOL LANGUAGE
WHEN YOU UNDERSTAND IT
YOU'LL BE A FAN, HE'S THE MAN – WILLIAM

(Will enters once more, out of breath. Ollie enters and leads him 'indoors' to the safety of his study, where they examine Will's script.)

ALL: WILL'S WONDERFUL WORDS REALLY HAVE TO BE HEARD
MAKE A VERY COOL LANGUAGE
WHEN YOU UNDERSTAND IT
YOU'LL BE A FAN, HE'S THE MAN – WILLIAM

(The Minstrels and Fans enter in a conga, dancing in time to the music. Some Fans are now waving pom-poms. By the end of the song, the Minstrels and Fans have marched around the stage and are now waiting expectantly at the 'front door' of Will's study.)

ALL: W-I-L-L, WILL SHAKESPEARE
W-I-L-L, WILL SHAKESPEARE
SHAKE HIS HAND, HE'S THE MAN – WILLIAM

W-I-L-L, WILL SHAKESPEARE
W-I-L-L, WILL SHAKESPEARE
SHAKE HIS HAND, HE'S THE MAN – WILLIAM
WILLIAM!

MINSTRELS: WORD!

(All freeze and hold for applause.)

- FAN 1:** He's definitely in his study today!
- FAN 2:** *(Pointing.)* I saw him go through that door!
- FAN 3:** *(Fanning herself.)* Oh! He makes me go all gooey!
- FAN 4:** *(To Fan 3.)* Eew! You haven't got the plague, have you?
- FAN 1:** Let's see if he'll sign our posters!
- FANS AND**
- MINSTRELS:** *(Chanting.)* We want Will! We want Will! We want Will!
- WILL:** *(Chanting.)* Go a – way!
- OLLIE:** Oh come now, William – they're your loyal fans. They follow you everywhere.
- WILL:** So do the lice in my hair but at least they don't pester me for autographs! Now go and tell those sycophants to clear off!

(Ollie walks over to the 'front door' and mimes opening it slowly.)

TRACK 4: SFX – OVERLY CREAKY DOOR OPENING

- OLLIE:** *(Examining the invisible handle and turning back to Will.)* Sir, I think you should consider getting the door fixed!
- WILL:** Hmm, to creak or not to creak? That is the question.
- FAN 2:** *(Pointing.)* Someone's coming out!
- FANS:** Hooray!
- FAN 3:** *(Fainting into the arms of Fan 4.)* Ohhhh!
- FAN 4:** *(Looks around at everyone before dropping Fan 3 and pointing at the door.)* That's not Will!
- OLLIE:** Good people of London, Mister Shakespeare thanks you for your loyal support...
- FANS:** Hooray!
- OLLIE:** ...but he is very busy and cannot sign any autographs today.
- FANS:** *(Hanging their heads.)* Aww!
- OLLIE:** Now, please be on your way. Good day to you all. *(Mimes slamming the door.)*

TRACK 5: SFX – OVERLY CREAKY DOOR SLAMMING

(The Fans and Minstrels mutter discontentedly and exit. Fans 1 and 2 drag the unconscious Fan 3 offstage.)

- WILL:** Thank you Ollie. Now, what do you think of the new play?
- OLLIE:** It's great. But I'm not sure we have enough boys to play all the women characters. They're growing up too fast.

WILL: So why not get *women* to play the women?
OLLIE: Out of the question, I'm afraid – you know real girls aren't allowed.
WILL: How ridiculous! *(Sighs.)* You'd better talk to Burbage.

TRACK 6: **MUSIC – GIRLS**

(Blackout. Will and Ollie exit. Music continues into next scene.)

SCENE THREE: **A REHEARSAL ROOM**

(Aubrey and Al enter. Lights up.)

AUBREY: *(Reading from the diary over the music.)* 4th June 1595. I will never understand this idiotic aversion to real women performing on stage. It is becoming harder to find suitable young men who are willing to dress up as female characters.

(A group of Men-Dressed-As-Women enter and line up on one side of the stage. They wear ill-fitting wigs. Many have beards. Some have chest hair sticking out of their dresses.)

AL: *(Reading over the music.)* To complicate matters further, several women are trying to get acting jobs by disguising themselves as men-dressed-as-women.

(A group of Women-Disguised-As-Men-Dressed-As-Women enter and line up on the other side of the stage. They are obviously much prettier than the Men.)

AL: *(Reading over the music.)* Auditions must be managed with a keen eye and a firm hand. I therefore entrust them with Richard 'Burley' Burbage – the arrogant, loud-mouth star of our theatre company.

(Aubrey and Al exit. The music finishes.)

BURBAGE: *(From offstage.)* Attention!!

(The Men and Women stand to attention. Burbage enters with a swagger and brandishes a cane. The scene resembles a military drill.)

BURBAGE: *(Standing with his hands on hips, shouting all his lines in the style of a British drill sergeant.)* I am *the* famous Richard 'Burely' Burbage! And whether I'm dressed as a man or a woman, I always look drop dead gorgeous. *(throws his hair back and blows a kiss at the audience.)*

- MAN 1:** *(Whispering to Man 2.)* What is he on about?
- BURBAGE:** Silence, slack pants! *(Squares up to Man 1.)* Do you *really* wanna play a girl?!
- MAN 1:** *(Staring forward and shouting like a soldier.)* No sir, but I heard it pays well, sir!
- BURBAGE:** Then shut up and listen! I wonder if there's a feminine streak in any of you!
- MAN 2:** Did he say 'streak'?
- BURBAGE:** Stand up straight! *(Whacks Man 2's legs with his cane.)*
- MAN 2:** Ow! *(He stands up straight.)*
- BURBAGE:** Now, I'd like you to meet my apprentice, Nic!

(Nic enters, flamboyantly brandishing a cane and shouting every line in an exaggerated American accent.)

NIC: Okay, boys, let's see what you got! Hands on your hips!

(Everyone places their hands on their hips.)

NIC: Left turn!

(Everyone turns their bodies to face stage left.)

NIC: Face forward!

(Everyone turns their faces to the audience.)

NIC: Aaaaand pout!

(Everyone pouts.)

- BURBAGE:** *(Swaggers along the line then points cane at Man 3.)* You, boy! Give me Romeo and Juliet, act 2, scene 2, Juliet!
- MAN 3:** *(Steps forward, clears throat and speaks gruffly.)* Oh Romeo, Romeo. Wherefore art thou...
- NIC:** Terrible! *(Points cane at Man 4.)* You! King Lear, act 1, scene 1, Cordelia!
- MAN 4:** *(Steps forward, clears throat and speaks croakily.)* I love your Majesty. According to my bond...
- NIC:** Pathetic! And get rid of that beard!

(Man 4 removes his fake beard.)

ALL: HO!
NIC: LIKE A LADY GO OO-OO!
ALL: OO-OO!

CASH IN YOUR HAND, IT'S JUST AN ACT
 THAT'S WHERE YOU STAND, SHOW YOUR FEMININE SIDE
 REAL LADIES LOVE, SOMEONE IN TOUCH
 AND MAN ENOUGH, TO PLAY A GIRL WITH PRIDE

GIVE THEM WHAT, THEY ALL WANT
 GROW YOUR LOCKS AND YOU CAN'T GO WRONG

ON THE STAGE ACROSS THE LAND
 EVERY WOMAN IS A MAN
 THERE ARE NO GIRLS ALLOWED, NO GIRLS ALLOWED
 IT'S A CRAZY LADY BAN
 THOUGH WE'LL NEVER UNDERSTAND
 THERE ARE NO GIRLS ALLOWED, NO GIRLS ALLOW-OWED

BURBAGE: SO ALL THE BOYS GO HO!
ALL: HO!
NIC: LIKE A LADY GO OO-OO!
ALL: OO-OO!

**BURBAGE AND
 NIC:** EVERYBODY SAY YEH YEH!

ALL: YEH! YEH!

WHEN YOUR DRAMA NEEDS A DAME
 YOU KNOW BROTHER, IT'S A SHAME THERE ARE
 NO GIRLS ALLOWED, THAT'S RIGHT!
 NO GIRLS ALLOWED, NO GIRLS ALLOWED

IT'S A CRAZY LADY BAN
 THOUGH WE'LL NEVER UNDERSTAND
 THERE ARE NO GIRLS ALLOWED, NO GIRLS ALLOW-OWED
 SO FELLAS BE PROUD
 'CAUSE THERE ARE NO GIRLS ALLOWED

(All freeze and hold for applause.)

BURBAGE: Now we're getting somewhere! However, I suspect there are *real girls* in our ranks and we need to luuuure them out! Nic, you know what to do.
NIC: Yes, sir.

(Nic walks to the edge of the stage and retrieves a pair of gaudy high-heeled shoes.)

NIC: Shoes! Get your free shoes here! (*Waves the shoes teasingly.*)

(All the Women gasp.)

WOMAN 3: Oh my! Free shoes!

WOMAN 4: I just love shoes!

NIC: Who wants pretty, high-heeled shoes they'll never need?!

WOMEN: (*Rushing to Nic and jumping up around in excitement.*) Me! Me! Me!

NIC: (*Turns to the audience.*) Busted!

(All Women sigh disappointedly.)

TRACK 8: **MUSIC – NO GIRLS ALLOWED PLAY OFF**

(Blackout. Everyone exits. Music continues into the next scene.)

SCENE FOUR: **1599 - THE GLOBE THEATRE**

TRACK 9: **MUSIC – THE GLOBE**

(Aubrey and Al enter. Lights up.)

AUBREY: (*Reading from the diary over the music.*) 2nd May 1599. It has long been a dream of mine that our theatre company, the Lord Chamberlain's Men, would have a permanent home. For the past few months, we have been building that dream in London - The Globe Theatre.

(A group of Builders enter and busy themselves around the stage.)

AL: (*Reading over the music.*) Thanks to a spell of good weather construction is almost finished. Everyone is working hard on the finishing touches for tonight's grand opening performance of Henry the Fifth - the first show in the Globe.