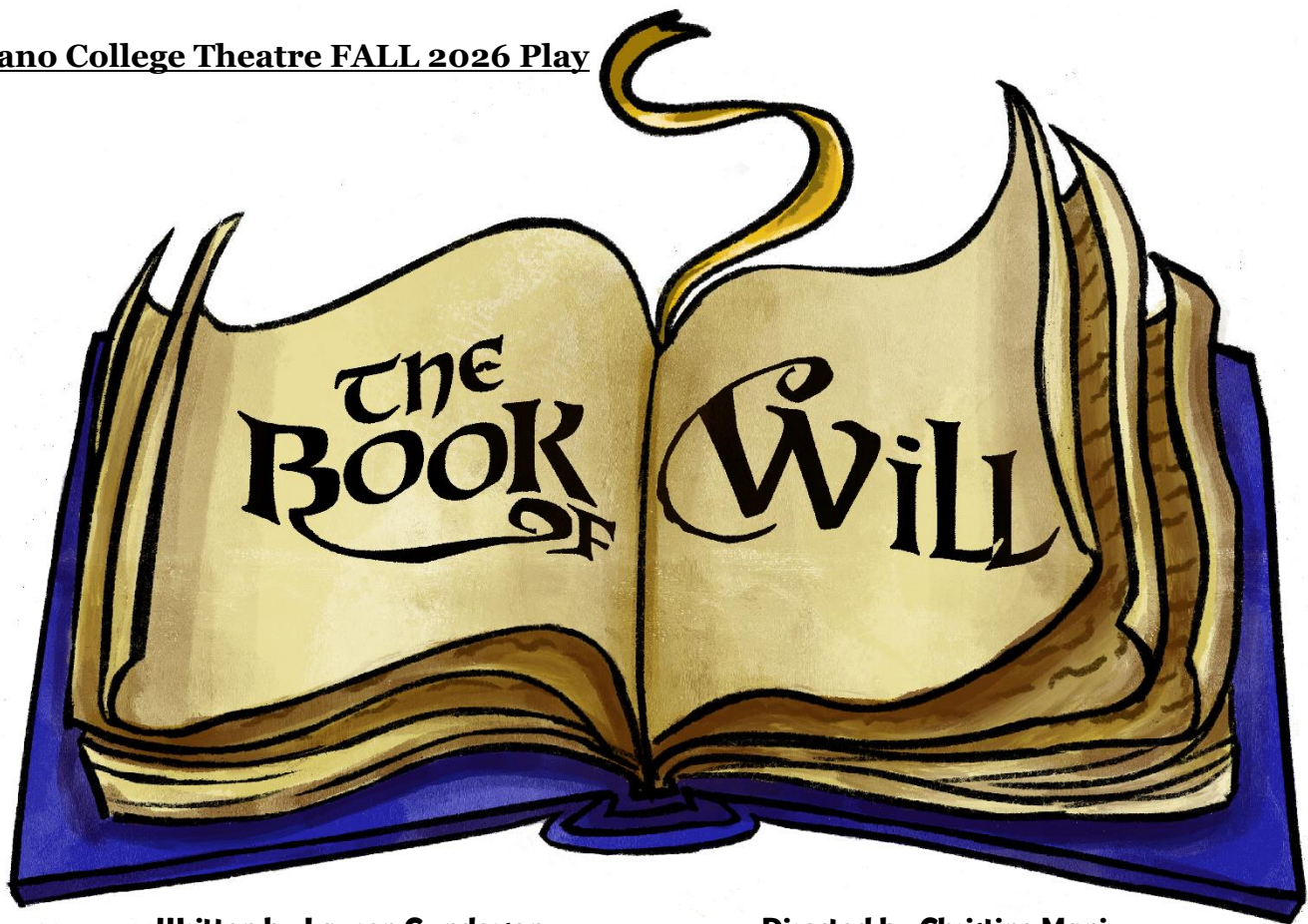




Written by Lauren Gunderson

Directed by Christine Mani

AUDITIONS:

September 1st 6:00pm - Solano College Rm 1294

Please sign up for a slot at <https://bit.ly/SCTAuditionsBOW> . Walk-in's also available.

If you need an alternate date, please Email Christine.Mani@solano.edu for info.

Audition Workshop August 25th , 6pm

Callbacks Thursday, Sept. 3rd at 6:00pm

This is a class. Theatre 024B, CRN 80582. You will be required to register and pay for 2 units.

If you have already taken THEA 024B, you will take THEA 24, CRN 80583

REHEARSALS: Begin September 8th and rehearse Mon through Thurs, 6:30 – 10pm.

4000 Suisun Valley Road, Solano Community College Fairfield Campus, Room 1294.

SHOWS: November 5th through 22nd, Fri – Sun, 2026. PLUS Thurs Nov 5th and 19th and Fri. Nov 13th at 10am.

THE STORY: Setting: London and Stratford-upon-Avon, England, 1619 – 1623.

Will Shakespeare has been dead for three years, and unscrupulous publishers pirate his plays (badly) and, worse, people pay to see them. In response, his surviving friends determine to gather and publish a collection of the true versions of his plays: the First Folio. But contending with loss, love, a fire, shady investors, cold feet, and rival poets, will they manage to do so and will it be worth it in the end?

AUDITIONS- HOW TO PREPARE:

- ***We want you to audition and we want you to succeed! ALL ROLES ARE AVAILABLE!***
- Sign up for an audition time slot – <https://bit.ly/SCTAuditionsBOW>
 - Walk-in auditions will be welcome up until 8pm
- Please prepare a **memorized** 1 – 2 minute monologue (as this show is a mix of comedy and drama, either work – and no Shakespeare needed), or use one of the excerpts **below**, taken from the script.
 - The monologues MAY be dry reads if needed, but must show understanding and character.
- **NEED HELP:** Join us for an audition workshop Tuesday, August 25th at 6:00PM in room 1294. We will:

DAY OF AUDITIONS:

- Arrive early by at LEAST 15 minutes, sign in with the stage manager.
- Print, fill out, and arrive with the **Audition Form** OR, arrive early to fill out the form in person
- Bring a copy of your current resume (with a picture – does not have to be professional headshots)
- Be prepared to slate (say your name and what the monologue is from) and perform your monologue
 - You may also be asked to change your portrayal or dry read for more character information

CALL BACKS:

- If the production team would like to see more of you, you will be asked (Via email or phone) to come back on Thursday, September 3rd for callbacks. Prior to callbacks you will be given scenes to familiarize yourself with to be prepared to work with other actors. Be memorized if you can, or simply be familiar with the scenes and make strong character choices. You may also be asked to read directly from the script.

CHARACTERS:

Shakespeare is for EVERYONE. Casting should be diverse in every way, and even though in Shakespeare's time women were not allowed to be actors, here they are. Choose a role that speaks to you, despite gender. (I'd love to see a feminine presenting Burbage and a masculine presenting "Dark Lady".)

Note that the script makes extensive use of double-casting and most actors will play multiple roles. There are 26 roles but this can be filled by 10 actors, or more. Ages are how they should be represented, not the real age of the performer.

HENRY CONDELL: 40; feisty, hopeful friend and actor in the King's Men.

JOHN HEMINGES: 50; reasonable friend and financial manager of the King's Men; owner of the Globe Tap House; a good and gentle human, if serious.

RICHARD BURBAGE: 50s; seasoned lion of the stage, famous across England, loud and proud.

ALICE HEMINGES: Late 20s to mid-30s; John's daughter and alewife, knows everyone and hangs with the boys.

BEN JONSON: Poet laureate of England, friend/rival of Shakespeare. Amazing drunk. A bear of a human, yet surprisingly weepy.

ELISABETH CONDELL: Henry's wife, savvy and fun.

REBECCA HEMINGES: John's wife, a good wife. Strong, busy with their grocery business, a woman who has weathered much but loves her spouse and sons and God.

ED KNIGHT: "Stage manager" for the King's Men, self-serious and particular.

RALPH CRANE: Humble scribe and copyist of the King's Men and Shakespeare's plays. Quick, sure, quiet, and somewhat secretively peculiar.

WILLIAM JAGGARD: Successful if shady publisher of books, plays, and playbills. He is confident in his ability to get what he wants. Very experienced, very connected, willing to do whatever it takes to get the job done. An ass.

ISAAC JAGGARD: William's son, will inherit the business. Sensitive, an artist at heart.

BOY HAMLET: Young and perhaps bad actor.

BARMAN: Ruffian

BARMAN 2: Drunk

MARCUS: 20, printer's apprentice at the Jaggard print shop, nosy but honest.

COMPOSITOR: Sets the type at Jaggard's printing press. Young.

EMILIA BASSANO LANIER: 50, fiery Italian feminist and poet, independent woman, lover of life (and of Shakespeare). Known as "The Dark Lady" of Shakespeare's Sonnets.

ANNE HATHAWAY SHAKESPEARE: 60, Shakespeare's now ailing wife. Strongwilled, a classy lady, a survivor.

SUSANNAH SHAKESPEARE: 30, good girl and daughter of Shakespeare.

CRIER: Newsboy shouting the latest news.

BERNARDO, FRANCISCO, HORATIO, MARCELLUS: Actors playing those roles in Hamlet.

SIR EDWARD DERING: 60, book and theatre lover.

FRUIT SELLER

VARIOUS INVESTORS, COMPOSITORS, ACTORS, etc.

Audition Monologue options (from *Book Of Will*)

If you do not have a full monologue prepared, you may use one of the following. Memorized preferred, but you MUST understand and make choices to show us what the character is thinking, feeling and saying.

ALICE: *(After the Barmen explode in laughter mocking John's stutter. Alice smacks her hand on the table, shutting them up.)*

This is Master John Heminges' Tap House next to the Globe Theatre on the boards of which he made *real men, gentlemen, kings, and queens*, laugh with wit and wisdom and the soul of the ages, while you were trying to think of a comeback to the cheap whore who wouldn't have you. So unless you want to feel even more like the desperate asses you are, you'll learn from these gentlemen players, steal better, and *go drink by your own playhouse, not ours*.

HENRY: *(Speaking to his broken friend who just lost his wife, standing together on the stage.)*

Why do we bother with any of it? To feel again. I said to feel *again*. That's the miracle of it. The fairies aren't real but the feeling is. And it comes to us here, player and groundling alike, again and again *here*. Your favorite story just ended? Come back tomorrow and we'll play it again. Don't like the story you're in? A different one starts in an hour. Come here, come again, feel here, feel again. History walks here, love is lived here, loss is met and wept for and understood and survived here and not the first time but *every* time. We play love's first look and life's last here every day. And you will see yourself in it, or your fear, or your future before the play's end. And you will test your heart against the trouble and joy, and every time you'll feel a flicker or a fountain of feeling that reminds you that, yes, you are yet living. And that is more than God gives you in his ample silence. And then it ends. And we players stand up. And we look at the gathered crowd. And we bow. Because the story was told well enough, and it's time for another.

BOY HAMLET: *(trying, but really not a good actor, with a bad script)*

To be, or not to be...Aye there's the point,
To Die, to sleep, is that all? Aye all:
No, to sleep, to dream, aye marry there it goes,
For in that dream of death, when we awake,
And borne before an everlasting Judge,
From whence no passenger ever returned—

ISAAC: *(Trying to convince JOHN and HENRY to trust him in publishing the plays.)*

I want you to know that I have seen every play that William Shakespeare ever wrote for the King's Men which means I saw you both countless times. And bought a few dozen apples from you over the years, Mistress Heminges. I love the plays and I loved you in them. My father is a bit of a dog but I'm not. And despite his swagger, I run the shop now. And I want to publish these plays as they should be published. Cleanly. Rightly. Handsomely. Yes. A book that will last. If that is what you wish for as well, please consider this partnership.

BURBAGE: *He is schooling the young upstart actors and Barmen who don't realize the talents and depths of the person before them. Burbage jumps full force into Hamlet – speedy delivery, deft, quick, confident, leaving them all in the dust.*

NOTE: Each of these is a famous quote from a different Shakespearean play (play and act noted in the margins here. Each play change should include a character change as well. For auditions, these characters and full play understanding need not be accurate, but just shows that you have the ability to make different and bold character choices.

(Hamlet Act 3, Sc 1)

To be, or not to be, that is the question:
Whether 'tis nobler in the mind to suffer
The slings and arrows of outrageous fortune,
Or to take arms against a sea of troubles,
And by opposing end them: to die, to sleep
No more—

(Switching to Macbeth Act 5, Sc 3)

“Sleep no more!

Macbeth does murder sleep,” the innocent sleep,

(Switching to Richard III in an instant – Act 5, Sc 3)

Let not our babbling dreams affright our souls
Conscience is but a word that cowards use—

(Then Caesar Act 2, Sc 2)

Cowards die many times before their deaths:
The valiant never taste of death but once.

(Then Henry V Act 3, Sc 1)

Once more unto the breach, dear friends, once more!
Or close the wall up with out English dead—

(Then Richard II Act 2, Sc 1)

this England,

This nurse, this teeming womb of royal kings,
Fear'd by their breed and famous by their birth,

(Then Lear Act 4, Sc 6)

When we are born, we cry that we are come
To this great stage of fools.

(Last, to Midsummer – delivered directly to the barmen. Act 3, Sc 2)

Lord...what fools these mortals be.

(Takes his rather smug and greatly satisfied bow.)

REBECCA: *(Trying to convince, with love and playfulness, JOHN to publish Shakespeare's plays)*

All right. Yes. This is mostly absurd and rather improbable, and you're not even the publishers. And the project is enormous and costly and it is all on your head because this theatre has come to depend on you for its very life. BUT not its art. (This stops John's objections). You gave up the stage, the stage you loved, the stage that made you and made you alive, to make the *King's Men* great, and they are, *you* are. That's why you have to do this. That book is... it's *you*. Those plays are you at your best. You gave up what you loved once, I won't let you do it again.

BEN: *(Shakespeare's rival, asked to write the forward for the book of plays, and ends up drunk and ridiculously crying over it...)*

I cannot take it. I cannot and will not. I cannot do it, men. *(Weeps.)* Do grown men weep in public if they be well? I have been drunk for three days straight— because of William. Bloody. Shakespeare. *(He starts to cry again, can't help it, trying to stop.)* I started your lines—some tepid praise, some “good man, good words, hey nonny nonny.” Then I said, let me read a play or two to remind myself. I set out at midnight, drag Crane from bed, “show me Shakespeare!” *(Cries again. Can't help it.)* And I read everything. *(Hates that he liked it so much).* That man. *Hamlet, Lear, Romeo and What's-Her-Name.* I'd only ever *heard* the plays, *seen* them, never... *been alone with them.* And there I was. And there they were, these pinnacles of story, these peaks of heart, and I *hate* heart! The way he grows in the writing too. As a man himself. But even young the wisdom he put down. How did he know those things so young? How could he? God help me. I started drinking and haven't stopped since.

CALENDAR – Book Of Will 2026

AUG						
23	24	25 Audition Workshop	26	27	28	29
30	31					

SEPT		1 Auditions	2	3 Call Backs	4	5
6	7 No School	8 Prep work TBD	9 Prep work TBD	10 Prep work TBD	11	12
13	14 Prep work TBD	15 First Rehearsal	16 Reh 6- 10	17 Reh 6- 10	18	19
20 Reh TBD 5- 9	21 Reh 6- 10	22 Reh 6- 10	23 Reh 6- 10	27 Reh 6- 10	25	26
27 Reh TBD 5- 9	28 Reh 6- 10	29 Reh 6- 10	30 Reh 6- 10			

OCT				1 Reh 6- 10	2	3
4 Reh TBD 5- 9	5 Reh 6- 10	6 Reh 6- 10	7 Reh 6- 10	8 Reh 6- 10	9	10
11 Reh TBD 5- 9	12 Reh 6- 10	13 Reh 6- 10 No School	14 Reh 6- 10	15 Reh 6- 10	16	17
18 Reh TBD 5- 9	19 Reh 6- 10	20 Reh 6- 10	21 Reh 6- 10	22 Reh 6- 10 Design run	23	24
25 Reh TBD 5- 9	26 Reh 6- 10	27 Reh 6- 10	28 Reh 6- 10	29 Reh 6- 10	30	31 Tech Weekend 10 –

NOV						
1 Tech Weekend 10 –	2 Reh 6- 10	3 Reh 6- 10	4 Reh 6- 10	5 Reh 6- 10 Preview	6 Show 7pm	7 Show 7pm
8 Show 2:00pm	9	10 Brush Up	11 No schl	12	13 SMAT 10am	14 Show 7pm
15 Show 2:00pm	16	17 Brush Up	18	19 Show 7:pm	20 Show 7pm	21 Show 7pm
22 Show 2:00	23	24	25 THANKSG	26 THANKSG	27	28

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