

TOM SNOUT
I think that means 'tomorrow.'

NICK
Lord Clapham, please...

LORD CLAPHAM
Write something original - like the Bard!

(LORD CLAPHAM exits.)

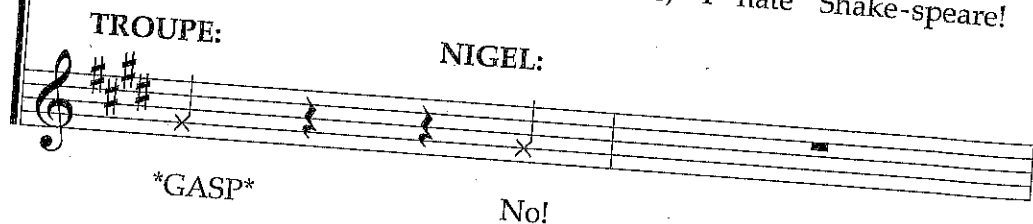
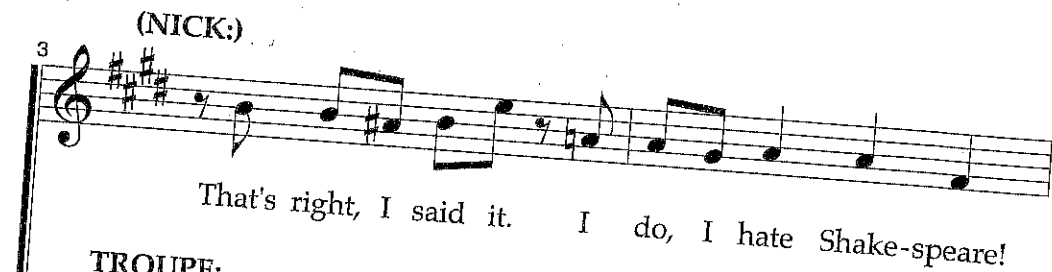
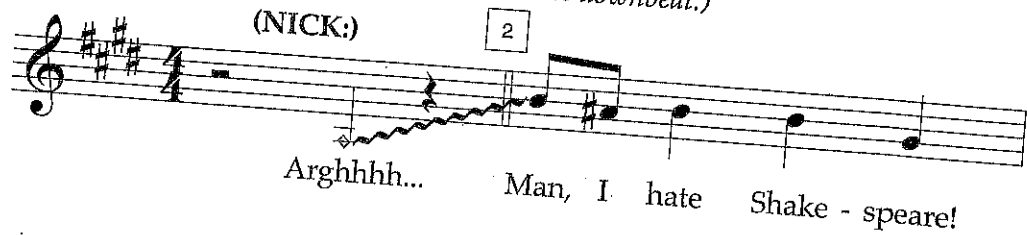
NICK
The "bard." Why is he the Bard? He's uh bard. Just like I'm a bard, you're a bard. HE'S JUST ONE OF THE BARDS!

(#4 - MAN, I HATE SHAKESPEARE begins.)

MAN, I HATE SHAKESPEARE

Brisk Rock

(NICK stomps on the downbeat.)

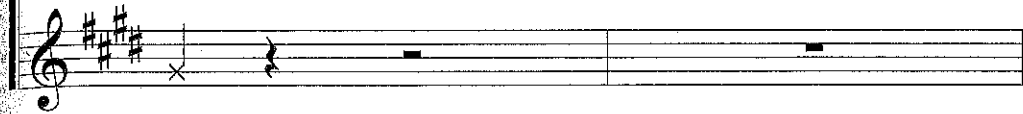


(NICK:)



I just don't get it, how a me-di-o-cre ac-tor from a

ROBIN:



Why?

(NICK:)



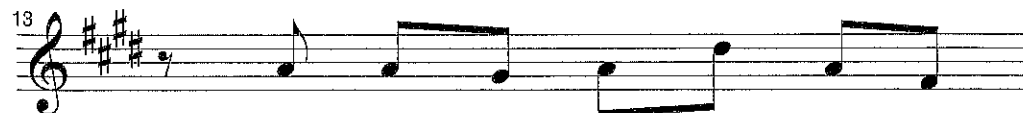
mea-sly lit-tle town is sud-den-ly the bright-est jewel in



Eng-land's Roy-al Crown. Oh, Man, I hate Shake-speare!



His plays are bor-ing but oh no, the great Shake-speare!



Can't hear the snor-ing from the

st like I'm a
DS!

ake - speare!

Shake-speare!



cat-a-ton-ic au-di-ence, he makes them feel so dumb. And



does-n't seem to care that all their bums are get-ting numb!

18 **TROUPE:**



How can you say that? How can you say that? The



man real-ly knows how to write an awe-some play!



You wish you could pen one we wish we were in one.

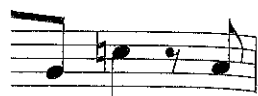
Waltz in 'I'

NICK:

NIGEL:



I just wish that he would go a - way! But he's



I so dumb. And



get-ting numb!



say that? The



-some play!



e were in one.

tz in 'I'

NIGEL:



vay! But he's

26



brill - iant, what maj - e - sty flows from his pen. His

Poco Rit.



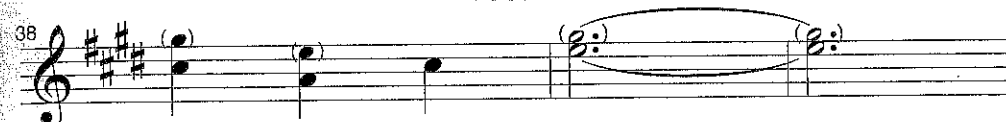
po - e - try soars like a sweet vi - o - lin. God's

A Tempo



own in - spi - ra - tion, like light - ning doth strike him, and he

Poco Rit.

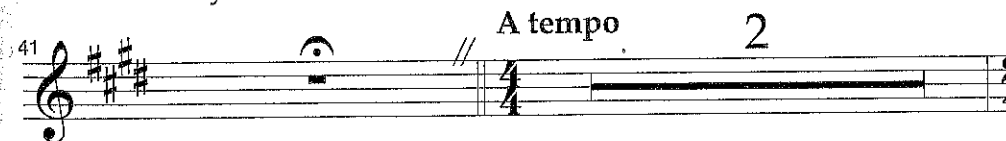


cap - tures my soul! _____

NICK: Wow, you sound just like him!

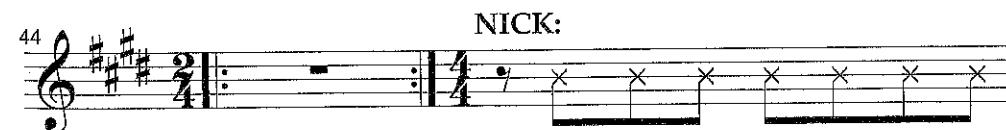
NIGEL: Really? Thanks!

(NIGEL:) Because everyone thinks
he's the greatest writer England
has ever known!



A tempo

2



NICK:

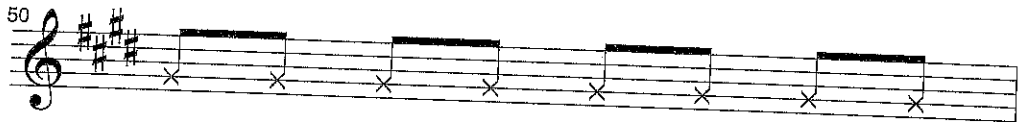
And that's a - noth - er thing I



hate a-bout Shake-speare... is all the twits who blo-vi-



ate a-bout Shake-speare, and how they prat-tle on a-



bout his great ac - comp - lish - ments, well,



la - di - da - di - da! And



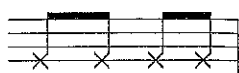
once they start their gush - ing, there's no



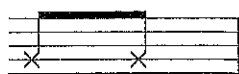
stop - ping them and then it's blah blah



its who blo-vi-



prat-tle on a-



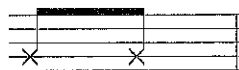
nents, well,



And



here's no



blah blah

54



blah blah blah, Shake-speare And he walks in, it's dum-da-

56



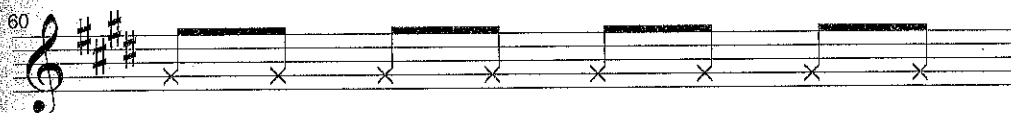
dum, Ta da! Shake-speare! He's hold-ing court and they say,

58



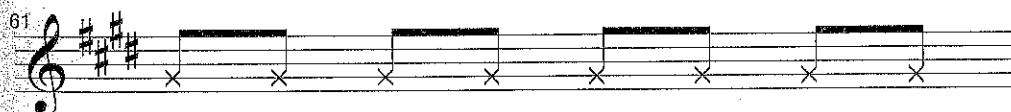
"Will, you're such a gen-ius, and your writ-ing is di-vine." "A

60



rose by a - ny oth - er name is

61

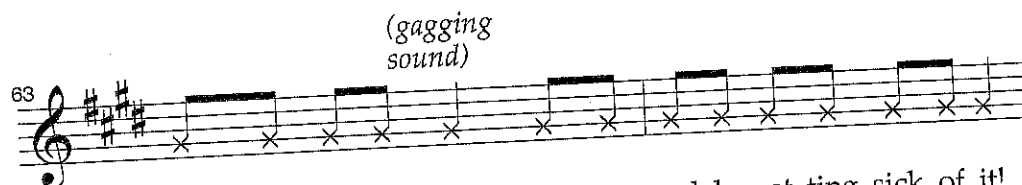


such a clev - er line!" And they're all

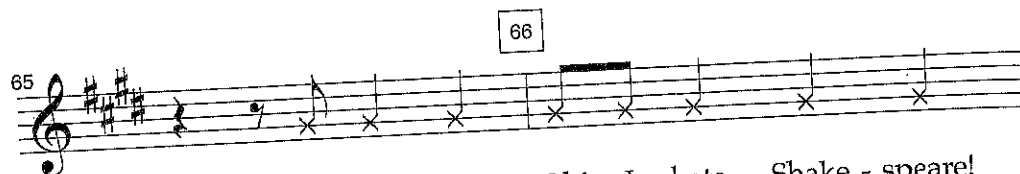
62



"Ooh!" and he's all "Stop!" and they're all



"Yay!" and I'm all "Ugh!" And I'm real-ly get-ting sick of it!



And Oh! Oh! Oh! I hate Shake - speare!



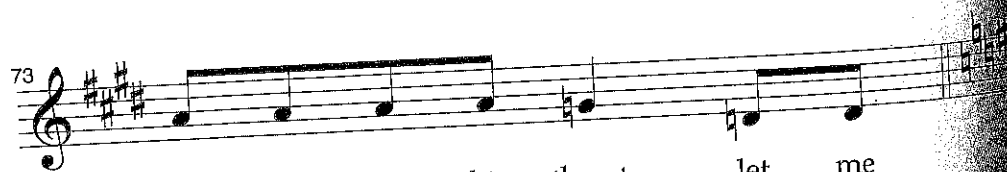
I think by now we sor-ta know you hate Shake-speare.



Shmake-speare! The way he feigns hu - mil - i - ty when



all he does is gloat, the way he wears that sil - ly, fril - ly



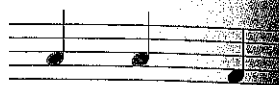
col - lar 'round his throat, let me



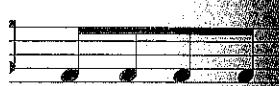
y get-ting sick of it!



Shake - speare!



hate Shake-speare



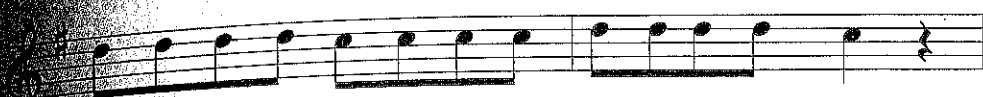
u - mil - i - ty when



that sil - ly, fri - ly



let me



make a short-er list and I will give it to you straight!



Ev-ry lit-tle thing a-bout Shake-speare is what I

(NICK)

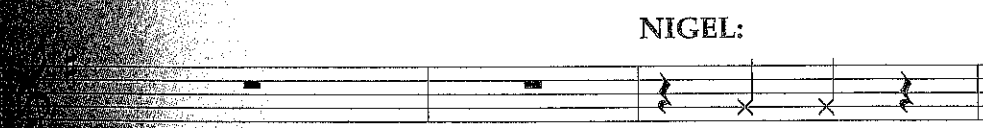


hate!

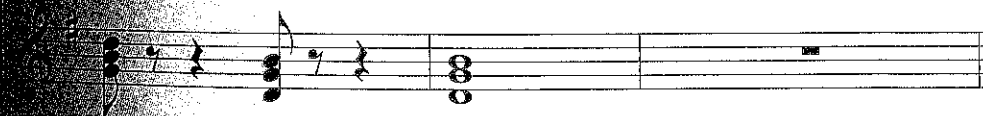
GROUP:



Hates, he hates, he clear-ly, sure - ly, real - ly, tru - ly



Don't hate.



hates Shake - speare!

Music side

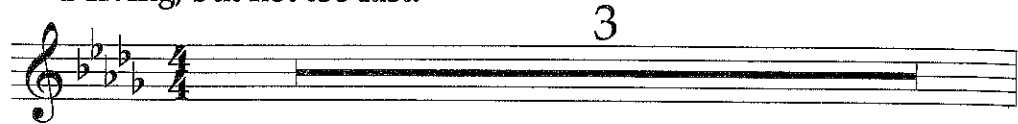
Bea

RIGHT HAND MAN

26-30

BEA: No, you listen. 'Cause I just want to make things better and I need to know that you understand...

Driving, but not too fast!



If you e - ver got in trou - ble I would



be there on the dou - ble, just to bail you out__



If there's a - ny - thing you lack you know I've



al - ways got your back that's what it's



all a - bout_____

N

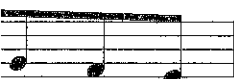
things better and



ble I would



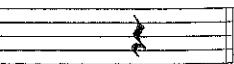
you out—



you know I've



what it's



Think of me as your side - kick,



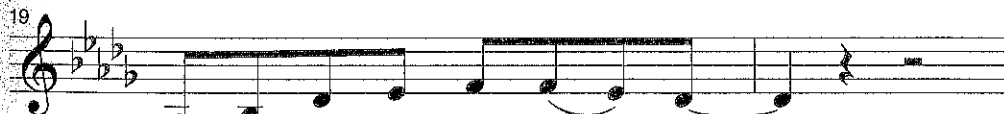
Help-ing you when - e - ver I can— I'm



more than just a wo - man, ba - by



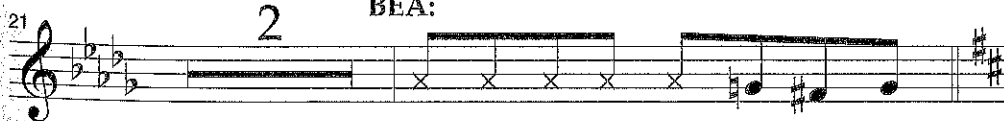
When the pres - sure's co - min', ba - by



Let me be your right hand man.—

NICK: Can we change
the subject please?

BEA:



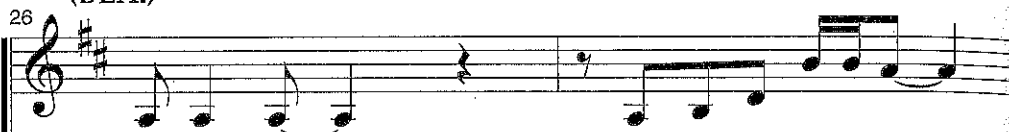
Not un - til I know that if you're

24



e-ver in a fix, and it's a fix you need to nix then I'm your

(BEA:)



"go - to guy"

Don't be so lit-er-al.____

NICK:



You're not a guy

(BEA:)



And don't for-get I'm not a shrink-ing vi-o-let, a so-lid



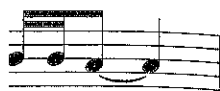
rock am I._____



So don't be think-ing I'll crum - ble__



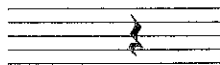
then I'm your



it-er-al.____



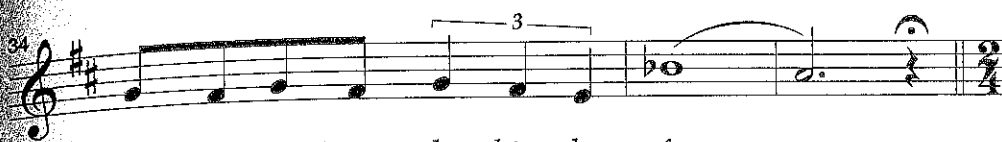
-let, a so-lid



ble____

something Rotten! JR.

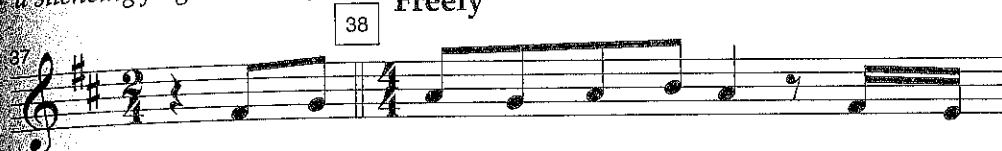
Poco rit.



When the you-know-what hits the fan_____

(NICK tries to speak. She puts a silencing finger to his lips.)

Freely

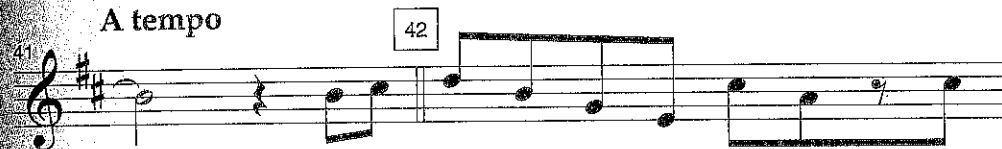


There's no prob-lem that's too big When you're



mar-ried, that's the gig so don't be a sex-ist pig!____

A tempo



Is it as-king too much of you? It's



on-ly 'cause I love you Let me be your right_____

(She grabs a bow and arrow.)



In fact, I'll show you that I'm right..._____

NICK: What are you doing now?

BEA: I'm gonna get you boys
some MEAT!

48 3x (BEA:)

Let me be your right_____

52 54

hand_____ man_____

57

Let me be your right hand man!

(She slams the door and is gone.)

NIGEL

Wow. That's so nice. I'd love to have someone to do stuff like that for me. I think it's sweet.

NICK

It's humiliating. That's why we need a new idea. One great idea can turn everything around. Oh, and we need it by tomorrow.

NIGEL

Tomorrow?? Oh my...

(starting to hyperventilate)

I just... I don't think I can write under this sort of pressure.

NICK

It's okay. Breathe, breathe... I'll see what I can come up with, and we'll start again first thing in the morning.

NIGEL

Okay - sorry, Nick.

Music Side, Nostradamus



Measure 14-end act - or breaks in - to song?

What

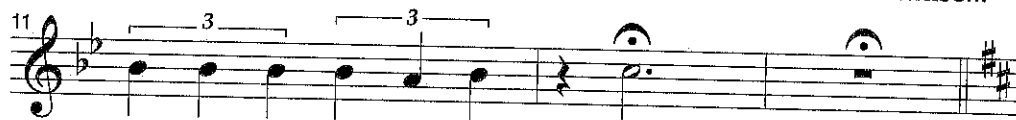


poss - i - ble thought can the aud - i - ence think, oth - er

NOSTRADAMUS: Remarkably, they won't think that.

NICK: Seriously? And why not?

NOSTRADAMUS: Because...



than this is hor - ri - bly wrong?

Start

(NOSTRADAMUS:)

Bright 4



It's... a... mus - i - cal, — a mus - i - cal, — and



no-thing's as a - maz - ing as a mus - i - cal! — With



song and dance — and sweet ro - mance — and



What



nce think, oth-er

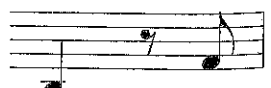
AMUS: Remarkably,
think that.
usly? And why not?
AMUS: Because...



i - cal, ___ and



- cal! ___ With



ance ___ and



hap - py end - ings hap - pen - ing by



hap - pen - stance. — Bright lights, stage fights,

(Behind her, the FORTUNE TELLERS,
ASTROLOGERS, etc., join her... becoming the chorus.)

NOSTRADAMUS,
CHORUS:



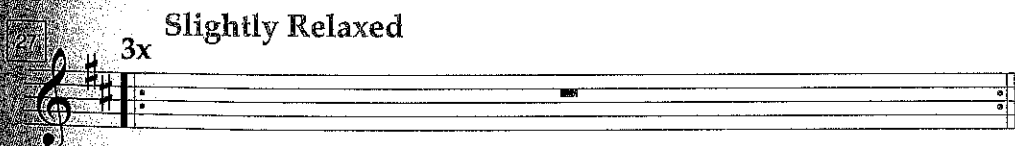
and a daz - zling chor - us. You



wan-na be great, then you got-ta cre - ate a mu - si - cal!

NICK: I don't know, I find it hard to believe people would actually
pay to see something like this.

NOSTRADAMUS: Really? Think about it.



Slightly Relaxed



Grandly

(NOSTRADAMUS:)

They could go see a dra - ma, ___ with

29 
all that trau-ma and pain, — or go see

Lightly Colla voce Rit.

31 
some-thing more re-lax-ing and less tax-ing on the brain

NOSTRADAMUS,
CHORUS:

34 A Tempo

33 
Go see a mus-i-cal, — a mus-i-cal, — a

WOMEN:

36 
puf-fy piece re-leas-ing all your blues-i-cals. — Where

(WOMEN:)

38 
croon-ers croon — a catch-y tune, — and

MEN:


Ah —



or go see

Rit.



x-ing on the brain



mus-i-cal, ___ a

WOMEN:



-i-cals. ___ Where



tune, ___ and



(WOMEN:)



lim-ber-leg-gy lad-ies thrill ya till ya swoon. ___

ALL:



Oohs, ahhs, and app-lause, with a stan-ding o-va-tion, the



fut-ure is bright, if you can just write a mu-si-cal. ___

NOSTRADAMUS:

Some musicals have
no talking at all.

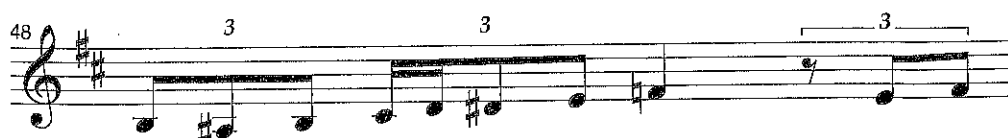
NICK: No talking at all?

Slower/Very freely

NOSTRADAMUS:



That's right, ___ there's no talk-ing,



all of the di-a-logue is sung, in a

NICK:
Um... really?

49 (NOSTRADAMUS:)

ve - ry dra - mat - ic fash - ion. Yes, rea - lly,

NICK:
There's no tal-

(NOSTRADAMUS:)

51

there's no talk - ing, and they

53

oft - en stay on one note for a ver - y long time so that

55

when they change to a diff - rent note, you no - tice.

NICK:
Sounds
miserable. (NOSTRADAMUS:)

57

I be - lieve it's pro - nounced "Mis - ér -

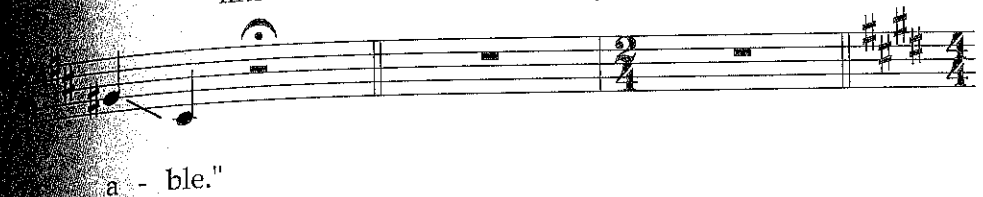
ly?

DAMUS:)



NICK: And
people actually
like this?

NOSTRADAMUS:
No! They love it!



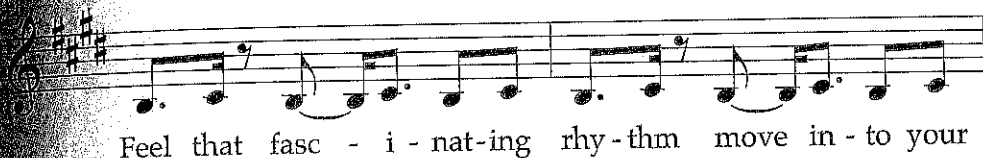
Brightly

3x

(NOSTRADAMUS:) (*fingers to temples*) Whoa, wait!
Another vision. I haven't even told you the best part.



(NOSTRADAMUS:)



NICK: Um... what is that?
(NOSTRADAMUS *shimmies her feet.*)

(NOSTRADAMUS:)



(NOSTRADAMUS *shakes her
butt to the beat of the drum.*)

NICK: Whoa... are you okay?

(NOSTRADAMUS:)



71

slap your — lap, (slap, slap) then

72

fin - ger — snap, (snap, snap) that's

73

(NOSTRADAMUS does a little dance over the following.)

when you know — it's time to tap

NICK: What are you doing now?

NOSTRADAMUS: It's called a "dance break." Apparently, this happens in a musical as well. People onstage, just bursting into spontaneous dance!

75

Slightly Relaxed

4

NICK: Why? Does it advance the plot?

NOSTRADAMUS: No.

NICK: Develop character?

NOSTRADAMUS: Nope!

NICK: Then why do it?

NOSTRADAMUS: Because —

79

5 (NOSTRADAMUS:)

It's en - ter - tain - ing!

(Full CHORUS enters. Dance break
build to an ALL THAT JAZZ homage.)

Epic Dance Break Tempo

86

2

Five! Six! Se - ven! Eight!

2

90

8

98

6

NOSTRADAMUS:

(Then they freeze in a pose as piano
plays an homage to 525,600 MINUTES...)

Stand back! _

It's a mu - si - cal!

(NOSTRADAMUS:) Some
musicals are very serious.

(And then into HARD KNOCK LIFE.)

ALL:

It's a mu - si -

cal for us

A

bright and shi - ny might - y fine - y

115

glitt - er, glitz and cho - rus line - y

116

PART 1:

bob your head and shake your hin - ey mu - si - cal! It's a

(PART 1:)

118

mu - si - cal _____ It is a

PART 2:

It's a mu - si - cal _____

(NICK steps forward full of hope and wonder, surrounded by the CHORUS.)
NICK: Yes! Now, I get it!

120

mu - si - cal! _____

It's a mu - si - cal _____



line - y

PART 1:



nu - si - cal! It's a



It is a



d__

rd full of hope and
i by the CHORUS.)
I get it!



l__

NOSTRADAMUS:
No kidding...

Rubato

(NICK:)

123

(NICK:)



We'll do a mu - si - cal__ a

NICK,
NOSTRADAMUS:



mu - si - cal__ What could be more a - ma - zing than a

Start slow, then accel.

ALL:

127



mu - si - cal?__ With song and dance and

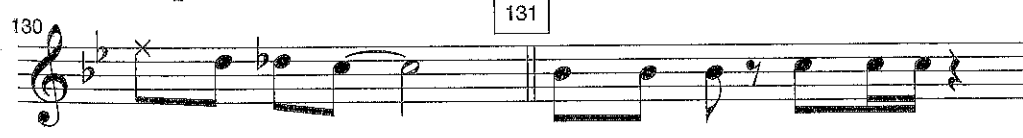


sweet ro - mance and with a mu - si - cal we might have

A tempo

Double-Time Feel

131



(clap) half a chance__ Cross my heart, hope to die



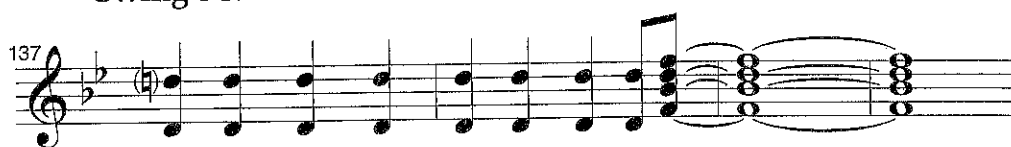
If it is - n't a doo - zy Take it from me, ___



They'll be flock-ing to see ___

Your

Swing 8's!



star-lit, won't-quit, big-hit mus-i-cal! _____

(A CHORUS LINE-style ending.)



A big-hit mu-si-cal! _____

end

NICK

You really think that'll work?

NOSTRADAMUS

Actually, sometimes it works so well, you do the end of the exact same song, AGAIN!

(#9 - A MUSICAL (TAG) begins.)

I LOVE THE WAY

Music Side

Portia

57-60

NIGEL: Wow. You really love poetry.
PORTIA: Oh, I do. I really really do.

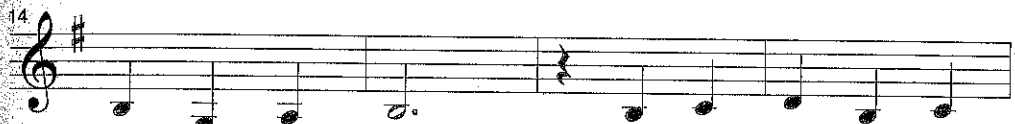
Light Waltz 7 (PORTIA:)



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 a



pleas - ing ap - peal _____ Oh, _____



ev - 'ry time I hear a per - fect rhyme I get all

29



ting - ly, _____ be-cause I know _____

35



that to find a per - fect rhyme is not an ea - sy

37



thing - ly. _____

41



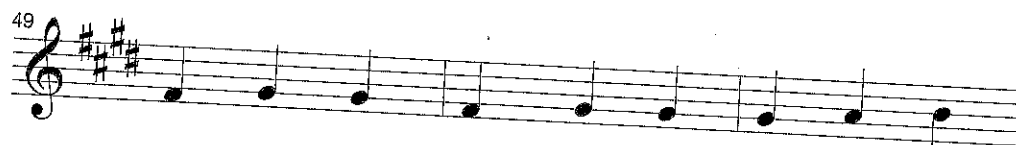
I love the pla - ces that words let me go,

45



I love the way that your words move me so,

49



No words have touched me the way that yours



know _____



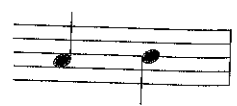
an ea - sy



go,



te so,



that yours

mething Rotten! JR.

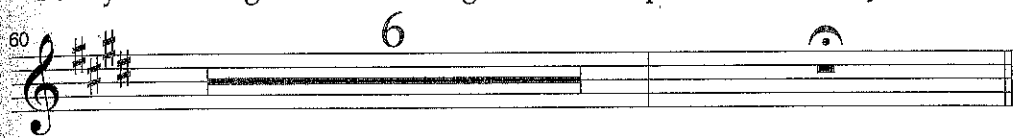


do _____ and

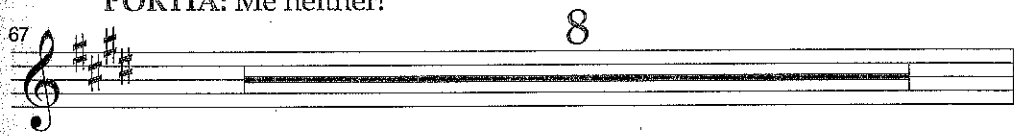


I _____ love _____

(PORTIA:) Youuuuuu are really doing something to me, Mr. Poetry Man. Forgive me. I never get to discuss poems in this way.



NIGEL: It's okay. I never knew poetry could affect someone the way it affects me.
PORTIA: Me neither!



NIGEL, PORTIA:



I love the pla - ces that words let me go



I love the way that your words move me so



I love that you feel the same way I



do _____ and



I _____ love _____ you know that



I _____ love _____ you know that



I _____ love... _____



NIGEL: Me too.

(NIGEL and PORTIA stand there awkwardly.)

Music Side

William Shakespeare

63-73

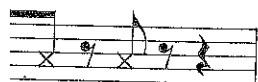
Measure 13-end

ur brother is at a

itation?

Start

ound a small stage.
in front.)



want Will!



want Will!

Something Rotten! JR.

ANNOUNCER: Ladies and gentlemen, all the way from Stratford-upon-Avon, the King of Couplets, the Sultan of Sonnets, the man who put the I AM in iambic pentameter, put your hands together for the one, the only – **WILLIAM SHAKESPEARE!**
(*WILLIAM SHAKESPEARE steps through the fog. CROWD goes wild!*)

(**CROWD:**)



We want Will! We want Will! We want Will!

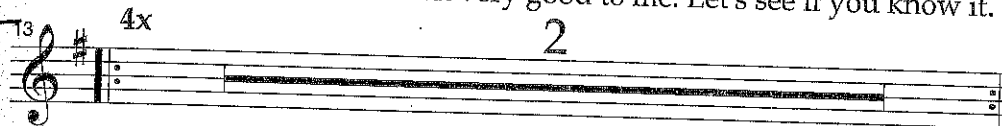
SHAKESPEARE: Thank you! Is it good to see me or what?!

1st PERSON IN CROWD: Do "Sonnet 18"!

2nd PERSON IN CROWD: Do "Kingdom for a horse"!

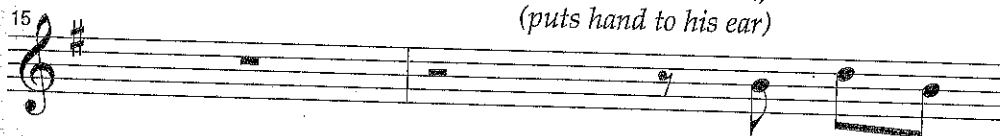
3rd PERSON IN CROWD: I love you, Will!

SHAKESPEARE: Okay, okay – here's one for all you beautiful Tudors out there, a little sonnet that's been very good to me. Let's see if you know it.



(**SHAKESPEARE:**)

(*puts hand to his ear*)



Shall I com -

17 (**SHAKESPEARE:**)



pare thee?

Yeah!

CROWD:



To — a sum-mer's day!

(SHAKESPEARE:)



Thou art more love-ly and more temp-er - ate, and the -



rough winds shake the dar - ling buds of May, yeah,

(SHAKESPEARE:) (*cups his ear to the crowd*)



and sum-mer's lease,

I a -

CROWD:



Hath all too short a date!

(SHAKESPEARE:)



dore the a - do - ra - tion, though oth - ers may ap - pall it, It's



quite the new sen - sa - tion, what shall we call it?

-er - ate, and the

ids of May, yeah,

I a

short a date!

ap-pall it, It's

l we call it?

(SHAKESPEARE:)

I am the Will of the peo-ple now!

CROWD:

Will Pow-er! He is the

I am the

Will of the peo-ple now! Will Pow-er!

Will of the peo-ple now! Can you feel it?

He is the Will! Whoo!

(SHAKESPEARE:) Aw, I'm feeling it too. Do you want more?

CROWD: Yeah!!!

SHAKESPEARE: When do you want it? Tomorrow?

CROWD: No!!

SHAKESPEARE: Later?

CROWD: No!!



Lem-me hear you say, "Now..."



CROWD:

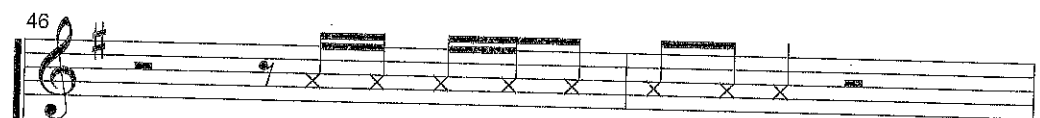
Now!



Lem-me hear you say, "Now is..."



Now is!



Lem-me hear you say, "Now is the..."



Now is the!

u want more?

row?

"Now..."

CROWD:

Now!

ow is..."

Now is!

the..."

Now is the!

SHAKESPEARE:
Do you know it?
Well, do it with me!

(SHAKESPEARE:)

Now is the win-ter of our dis-con-tent!

SHAKESPEARE:

Made

CROWD:

Now is the win-ter of our dis-con-tent!

glor-i-ous sum-mer by this son of York!

Made

lem-me hear you say,

glor-i-ous sum-mer by this son of York!

57

"Glor - i-ous!" Do you mean me?

Glor - i-ous!

59

Well, I can be... Well, let's see, G -

Glor - i-ous! Glor - i-ous!

61

L - O - R - I - O - U - S, who fits that bill? I guess!

It's Will!

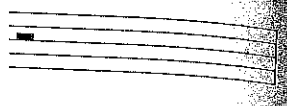
(SHAKESPEARE:)

63

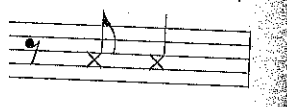
There's a fev - er go - in' 'round, has



you mean me?



I, let's see, G -



I guess!



Vill!



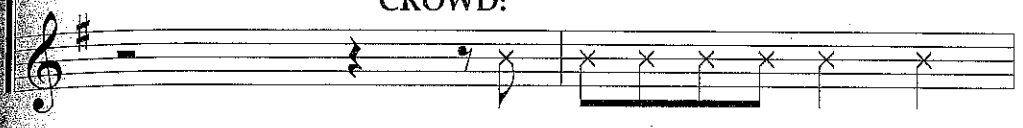
ound, has

(SHAKESPEARE:)

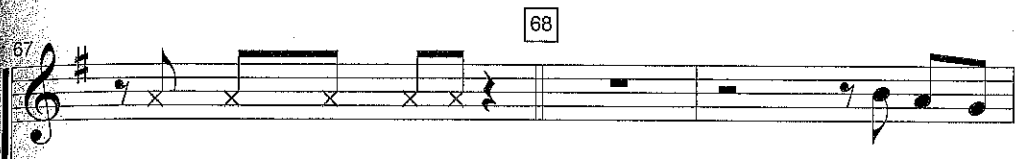


a - ny - bo - dy caught it?

CROWD:



We're shak-in' it for Shake-speare!



Me-thinks you've got it!

I am the



Will

Pow-er!



Will of the peo-ple now!



He is the Will of the peo-ple now!

72

I am the

Will Pow - er!

74

Will of the peop-le now I am the

He is the Will

Faster

76

Will! I am the Will! I am the

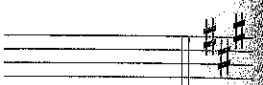
He is the Will! He is the Will!



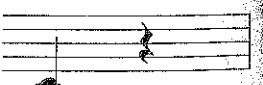
I am the



I am the



I am the



: Will!



name you wan-na see up on that bill! I am the



Will! Will! Will! Will!



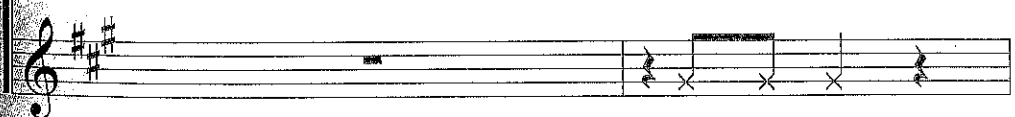
swan of the A-von, the cho-sen



Beau-ti-ful swan The one in Strat-ford.



one that God in hea-ven smiled up - on, and if you



Thank you God!

84

wan-na see per-fect - ion on an - y gi - ven day,

Ah, Ah,

86

You know what they say "Where there's a Will__ there's a

Ah!_____

(opt. spoken)

88

way!" Where there's a Will__ there's a

Will Pow - er

y gi-ven day,

re's a Will— there's a

Will— there's a

90 way Will
Will Pow - er

92 Pow - er—
Will

(CROWD:) SHAKESPEARE: Good night! Parting
Good night! is such sweet sorrow!
94 Pow - er!

(#16 – WILL POWER (PLAYOFF) begins.
SHAKESPEARE exits as the CROWD moves away from
the stage. NIGEL and PORTIA move downstage and look
around in awe.)

NIGEL

Look over there. It's Thomas Middleton.

PORTIA

And he's talking to Edmund Spenser. And ohmygosh,
ohmygosh... look who just walked in!

Portia!!!

NIGEL

(#28 - NIGEL'S THEME begins.)

Music Side

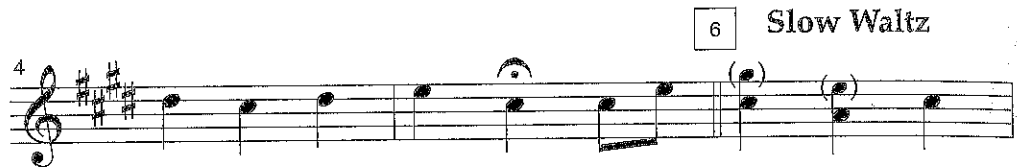
114

-Nigel

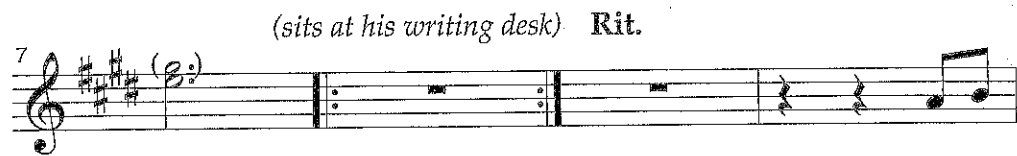
NIGEL'S THEME



If my pen be my one and my

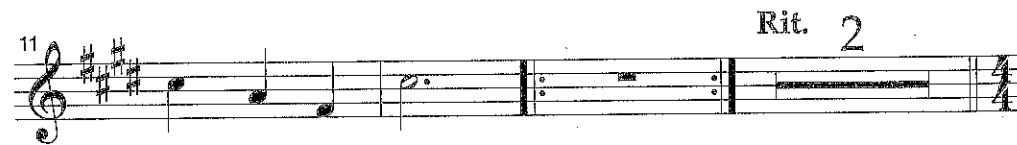


on - ly com - pa - nion Let it speak for my

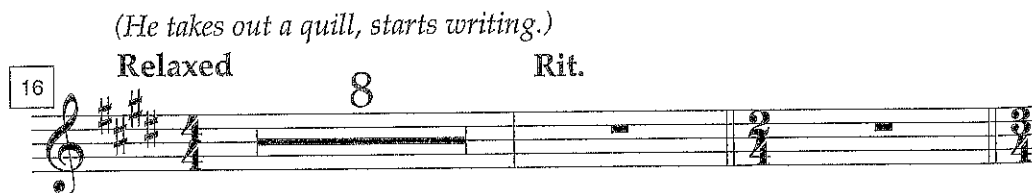


soul

Let it



speak for my soul.



(As he writes, the theater opens and the TROUPE and SHAKESPEARE enter, holding script pages in front of their faces.)

