

Acting Edition

Shakespeare in Love

Based on the Screenplay by
Marc Norman & Tom Stoppard

Adapted for the Stage by
Lee Hall

Music by
Paddy Cunneen

Originally produced on the West End by
Disney Theatrical Group & Sonia Friedman
Productions, directed by Declan Donnellan,
and Designed by Nick Ormerod

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|| SAMUEL FRENCH ||

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SHAKESPEARE IN LOVE was first presented at the Noël Coward Theatre, London, produced by Disney Theatrical Group and Sonia Friedman Productions, on July 22, 2014. The production was directed by Declan Donnellan, with music by Paddy Cunneen, choreography by Jane Gibson, scenic design by Nick Ormerod, lighting design by Neil Austin, sound design by Simon Baker, fight direction by Terry King, casting by Siobhan Bracke CDG, and associate direction by Oli Rose. The cast of twenty-eight, in alphabetical order, was as follows:

TILNEY	Ian Bartholomew
WILL SHAKESPEARE	Tom Bateman
RALPH	Tony Bell
KATE	Daisy Boulton
VIOLA DE LESSEPS	Lucy Briggs-Owen
QUEEN ELIZABETH	Anna Carteret
ENSEMBLE	Michael Chadwick
HENSLOWE	Paul Chahidi
ENSEMBLE	Tom Clegg
ENSEMBLE	Ryan Donaldson
ROBIN / FREES / MUSICAL DIRECTOR	Tim van Eyken
MOLLY / MISTRESS QUICKLY	Janet Fullerlove
BURBAGE	David Ganly
SIR ROBERT DE LESSEPS	Richard Howard
SAM / FIGHT CAPTAIN	Harry Jardine
ENSEMBLE	Amy Merchant
NURSE	Abigail McKern
PETER / BARMAN	Sandy Murray
MARLOWE	David Oakes
WABASH	Patrick Osborne
ENSEMBLE	Timothy O'Hara
ADAM / BOATMAN / MUSICIAN	Thomas Padden
WESSEX	Alistair Petrie
NED ALLEYN	Doug Rao
LAMBERT / GUARD / MUSICIAN	Elliott Rennie
FENNYMAN	Ferdy Roberts
WEBSTER	Colin Ryan
NOL / MUSICIAN	Charlie Tighe

SHAKESPEARE IN LOVE made its North American debut at the Stratford Festival in Stratford, Ontario on April 29, 2016. The cast of twenty-one was as follows:

SAM	Thomas Mitchell Barnet
NED ALLEYN	Brad Hodder
WILL SHAKESPEARE	Luke Humphrey
PETER / VALENTINE	Josh Johnston
KATE / MISTRESS QUICKLY / DANCE CAPTAIN	Ruby Joy
FENNYMAN	Tom McCamus
FREES / ROBIN / MUSICIAN	George Meanwell
ADAM / BOATMAN	Mike Nadajewski
QUEEN ELIZABETH / MOLLY	Sarah Orenstein
HENSLOWE	Stephen Ouimette
LAMBERT / NOL / MUSICIAN	Trevor Patt
RALPH / FIGHT CAPTAIN	Gareth Potter
WABASH	Andrew Robinson
NURSE	Karen Robinson
BURBAGE	Steve Ross
WEBSTER	Tal Shulman
CATLING / CONDELL / LADY CAPULET	Colin Simmons
TILNEY / SIR ROBERT DE LESSEPS	Michael Spencer-Davis
VIOLA DE LESSEPS	Shannon Taylor
MARLOWE	Saamer Usmani
WESSEX	Rylan Wilkie

Note: The London production featured four onstage actor-musicians, while the Stratford production featured two. Both productions used a live dog.

Special thanks to Oregon Shakespeare Festival.

CHARACTERS

WILL SHAKESPEARE – poet and playwright

KIT MARLOWE – colleague, friend, and inspiration

FENNYMAN – the money

LAMBERT & FREES – Fennyman's henchmen

HENSLOWE – owner and manager of the Rose Theatre

RICHARD BURBAGE – lead actor of the Chamberlain's Men

MISTRESS QUICKLY – wardrobe mistress

Actors playing **VALENTINE** and **PROTEUS**

DOG

Burbage's **HEAVIES** (2)

QUEEN ELIZABETH I

EDMUND TILNEY – the Lord Chamberlain

VIOLA DE LESSEPS – disguises herself as actor **THOMAS KENT**

NURSE – servant to Viola

SIR ROBERT DE LESSEPS – Viola's father

LORD WESSEX – betrothed to Viola

CATLING – guard at De Lesseps Hall

GUARDS (2) at De Lesseps Hall

BOATMAN

WAITER

BARMAN

MOLLY & KATE – tavern whores

MUSICIANS

RALPH – novice actor, plays Nurse and Petruchio

NOL – novice actor, plays Benvolio and Samson

ROBIN – novice actor, plays Lady Capulet

ADAM – novice actor, plays Gregory, Benvolio, and Servingman

JOHN WEBSTER – street urchin, aspires to be a player

WABASH – novice actor, Henslowe's stammering tailor

NED ALLEYN – lead actor of the Admiral's Men, plays Mercutio

SAM – actor, plays Juliet

PETER – actor, plays Tybalt

Other actors, including one who plays **ABRAHAM**

SETTING

London

TIME

1593

ACT ONE

Scene One

(Will's room.)

[MUSIC NO. 1: "OPENING – MARLOWE'S THEME"]

(WILL is writing at his desk.)

WILL. Shall I compare...

Shall I compare...

Shall I compare...the...um...

Shall I compare thee...

Shall I compare thee to a...to a...?

Shall I compare thee to a...sum...a sum...a something,
something...

Damn it.

Shall I compare thee to a mummer's play?

Shall I compare thee...to...an autumn morning? An
afternoon in springtime? Zounds.

(MARLOWE enters.)

MARLOWE. A sonnet. I thought you were writing a play.

WILL. A month overdue to Henslowe but nothing comes.

I have lost my gift, Kit. I don't know what it is. My
quill is broken, my well is dry. The proud tower of the
imagination hath collapsed completely.

MARLOWE. Interesting. And how are your marital
relations, Will?

WILL. The Hathaways?

MARLOWE. The bedroom.

WILL. As cold as her heart.

MARLOWE. So you are free to love.

WILL. Yet not to write so it seems. Leave me, Kit.

MARLOWE. I've almost finished my new play for Burbage.
More blood and thunder but he pays well for it. I hear
he plays your *Two Gentlemen of Verona* for Her Majesty
this very afternoon.

WILL. My play, for the Queen!

MARLOWE. A summer's day.

WILL. What?

MARLOWE. "A summer's day." Start with something lovely,
temperate, and thoroughly trite. Gives you somewhere
to go.

(MARLOWE leaves.)

WILL. (*unconvinced*) A summer's day?!

Shall I compare thee...to a...summer's day? Mmmm?
Thou art more...something something something...

Scene Two

(The Rose Theatre.)

[MUSIC NO. 2: "THE HENCHMEN"]

(LAMBERT and FREES have HENSLOWE over hot coals as FENNYMAN looks on.)

HENSLOWE. Arrrrgghhh!!!!

FENNYMAN. You mongrel! Why do you howl when it is I who am bitten? What am I, Mister Lambert?

LAMBERT. Bitten, Mister Fennyman.

FENNYMAN. How badly, Mister Frees?

FREES. Twelve pounds, one shilling, and fourpence, Mister Fennyman, plus interest.

HENSLOWE. I can pay you!

FENNYMAN. When? Mister Henslowe?

HENSLOWE. Two weeks. Three at the most. Aaagh. For pity's sake.

FENNYMAN. Drop him.

HENSLOWE. Aaaaggh!

FENNYMAN. Where will you get...

FREES. Sixteen pounds, five shillings, and ninepence...

HENSLOWE. I have a wonderful new play!

FENNYMAN. A play?

HENSLOWE. A play, Mister Fennyman.

FENNYMAN. Let him have it.

HENSLOWE. Aaaaggh! It's a comedy.

FENNYMAN. Cut off his nose.

HENSLOWE. Aaaaggh! A new comedy.

FENNYMAN. And his ear.

HENSLOWE. By Will Shakespeare.

FENNYMAN. Who?

HENSLOWE. His *Two Gentlemen of Verona* is to be played for the Queen at Whitehall today, acted by Richard Burbage and the Chamberlain's Men.

FENNYMAN. Shakespeare? Never heard of him.

HENSLOWE. I think he has potential. We will be partners, Mister Fennyman.

FENNYMAN. Partners?

HENSLOWE. The play's a crowd tickler – mistaken identities, a shipwreck, a pirate king, a bit with a dog, and love triumphant.

FREES. Didn't you see that one, Lambert?

LAMBERT. Yeah, and I didn't like it.

HENSLOWE. Aaaaggh! But this time it is by Shakespeare.

FENNYMAN. What's it called?

HENSLOWE. *Romeo and Ethel the Pirate's Daughter*.

FENNYMAN. Good title. A play takes time. Find actors... rehearsals, let's say open in three weeks. That's – what – five hundred groundlings at tuppence each, in addition four hundred backsides at three pence – a penny extra for a cushion, call it two hundred cushions, say two performances for safety. How much is that, Mister Frees?

FREES. Twenty pounds to the penny.

FENNYMAN. Correct!

HENSLOWE. But I have to pay the actors and the author.

FENNYMAN. A share of the profits.

HENSLOWE. There's never any profits.

FENNYMAN. Of course not!

HENSLOWE. Mister Fennyman, I think you may have hit on something.

FENNYMAN. Sign here.

HENSLOWE. It's blank.

FENNYMAN. I know.

Scene Three

(*Whitehall Palace, backstage.*)

[*MUSIC NO. 2A: "MISTRESS QUICKLY"*]

(*ACTORS prepare with a DOG. BURBAGE enters.*)

BURBAGE. Gentlemen of Verona. This is your two-minute call. Act One, Scene One. Wardrobe mistress, quickly.

MISTRESS QUICKLY. Ready, sir!

(*WILL arrives.*)

WILL. Burbage!

BURBAGE. Oh God, an author.

WILL. How dare you perform me here in front of the Queen without my say-so. I am still owed half of the commission.

BURBAGE. Not from me. I stole it from Henslowe. If he stole it from you that's his business.

WILL. Why is there a dog?

BURBAGE. The Queen loves a dog.

WILL. There's no dog in my *Two Gentlemen of Verona*.

BURBAGE. There is now.

WILL. I demand to be paid for this, Burbage.

BURBAGE. I told you I will make you a partner, Shakespeare. For fifty pounds. Your hireling days will be over.

WILL. Where will I go for fifty pounds?

BURBAGE. I hear Anne Hathaway is a woman of property.

WILL. No, she has a cottage. What would you give me for a comedy all but done?

BURBAGE. What's the part?

WILL. Romeo. Wit, swordsman, lover.

BURBAGE. And the title?

WILL. *Romeo.*

BURBAGE. I shall play him. Here's two sovereigns, and two more when you show me the pages. Now begone!

(TILNEY appears.)

TILNEY. My masters, are you mad? Her Majesty is waiting!

BURBAGE. We are ready, Mister Tilney.

TILNEY. Is that the dog?

BURBAGE. Yes.

TILNEY. But it's a different dog.

BURBAGE. The other was eaten by a bear.

TILNEY. The only reason the Queen asked to see this circus – was the dog.

ACTOR. But Spot can do tricks, sir, look. Spot, jump! Spot, jump!

(The DOG fails to jump.)

BURBAGE. I assure you he brings the house down at the Curtain.

TILNEY. It doesn't look funny.

BURBAGE. Nerves. He's never played the Palace.

TILNEY. If you don't go up this instant I will revoke your charter.

BURBAGE. Gentlemen. Beginners, please.

Scene Four

(Whitehall Palace.)

[MUSIC NO. 3: "VIVAT REGINA"]

(QUEEN ELIZABETH, her ATTENDANTS, and the COURT are revealed as the play is about to begin.)

QUEEN. Is this the one with the dog?

TILNEY. Yes, Your Majesty. *The Two Gentlemen of Verona*, an Italianate romance on the nature of love, with a dog.

QUEEN. Excellent. We very much liked the dog.

[MUSIC NO. 4: "TWO GENTS – UNDERSCORE"]

(Actors playing VALENTINE and PROTEUS enter.)

VALENTINE.

Cease to persuade, my loving Proteus.

Home-keeping youth have ever homely wits...

(The play continues in dumb-show as HENSLOWE meets WILL.)

HENSLOWE. I thought you'd be here. Where is my play?
Shakespeare.

WILL. *(pointing to his head)* All locked safe in here.

HENSLOWE. Locked? I gave you three sovereigns a month ago.

WILL. Half what you owed me. I am still owed for one gentleman of Verona.

HENSLOWE. What is money to you and me? I am without a single new play while Burbage is invited here to Court and receives ten pounds to play your piece written for my theatre at my risk.

WILL. Mister Henslowe, will you lend me fifty pounds?

HENSLOWE. What for?

WILL. Burbage offers me a partnership in the Chamberlain's Men.

HENSLOWE. Cut out my heart – feed my liver to the dogs!

WILL. I'll take that as a no, then.

HENSLOWE. I'm a dead man and bugged to boot. I hear Burbage has a brand new Christopher Marlowe for the Curtain and I have nothing for the Rose. When will I get it, Will?

WILL. As soon as I have found my muse.

HENSLOWE. Who is it this time?

WILL. It is always Aphrodite.

HENSLOWE. Aphrodite Baggott who does it behind the Dog and Biscuit?

VALENTINE.

What light is light, if Silvia be not seen?

What joy is joy, if Silvia be not by?

*(The **DOG** enters and jumps up to **VALENTINE**.)*

Unless it be to think that she is by

And feed—

*(The **DOG** is causing problems.)*

—upon the shadow of perfection.

*(The **QUEEN** and the **COURT** laugh uproariously.*

***BURBAGE** enters.)*

BURBAGE. Spot! Spot! Out, damn Spot!

*(**BURBAGE** finally removes the **DOG**. **HENSLOWE** intently watches the audience.)*

HENSLOWE. See. Comedy. That's what they want. Love and a bit with a dog.

WILL. I refuse to watch this shambles.

*(**WILL** starts to leave.)*

HENSLOWE. Where are you going?

WILL. To hang myself. Ask for me tomorrow and you shall find me in a grave pit.

(HENSLOWE *stares at VIOLA in the audience as
WILL leaves.*)

HENSLOWE. Wait. There is a lady who knows your play by
heart. Look how she mouths the words. Will – Will...?

(WILL *has gone.*)

Scene Five

(De Lesseps Hall, Viola's bedroom.)

[MUSIC NO. 5: "BED ARRIVES"]

(VIOLA is performing for an imaginary audience.)

VIOLA.

What light is light, if Silvia be not seen?
 What joy is joy, if Silvia be not by?
 Unless it be to think that she is by
 And feed upon the shadow of perfection.

MUSICIANS. *(sung)*

O, STAY AND HEAR! YOUR TRUE LOVE'S COMING,
 THAT CAN SING BOTH HIGH AND LOW.

VIOLA.

Except I be by Silvia in the night,
 There is no music in the nightingale;
 Unless I look on Silvia in the day,
 There is no day for me to look upon.

Such poetry...

(Viola's NURSE enters.)

...But how can one care for Silvia while she is – by
 the order of the Lord Chamberlain – played by a
 pipsqueak boy in petticoats!

NURSE. I liked the dog.

VIOLA. Stage love will never be real love until we women
 can be onstage ourselves. Yet when can we see
 another?

NURSE. When the Queen commands it.

VIOLA. But at the playhouse.

NURSE. Playhouses are not for well-born ladies.

VIOLA. I am not so well-born.

NURSE. Well-monied is the same as well-born these days and well-married better than both. Lord Wessex was looking at you tonight.

VIOLA. All the men at court are without poetry. If they look at me they see my father's fortune. I will have poetry in my life. And adventure. And love. Love above all.

NURSE. Like Valentine and Silvia?

VIOLA. No – not the artful postures of love, but the love that overthrows life. Unbiddable, ungovernable, like a riot in the heart, and nothing to be done, come ruin or rapture. Love like there has never been in a play. I will have love or I will end my days –

NURSE. As a nurse?

VIOLA. But I would be Valentine and Silvia too, somehow. Good Nurse, God save you and good night. I would stay asleep my whole life if I could dream myself into a company of players.

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