

Centre Stage Taupo Presents:
“The Complete Works of William Shakespeare (Abridged and revised)”
By Adam Long, Daniel Singer, Jess Winfield.

Audition Pack

Introduction

Welcome to the audition pack for “The Complete Works of William Shakespeare (abridged and revised)”. Thank you for considering being a part of this show. Please take the time to read all the information carefully - particularly regarding the rehearsal and show dates. Then please complete the audition registration form.

Audition Dates and Times:

Thursday Dec 11, 2025 - 6.30pm

Sunday Dec 14, 2025 - 4pm

(if you are unavailable on these days please indicate on the audition registration form)

Production Dates: **18-28 March 2026**

The Play

Written by: Adam Long, Daniel Singer, Jess Winfield

Directed by: Toni Sullivan

Produced by: Centre Stage Taupo Inc

Production Manager: Sharon Shanks

Synopsis

Shakespeare may be turning in his grave, but the show that's become a cult classic contains all 37 plays (plus sonnets) in just 97 minutes. As the comedies aren't anywhere near as funny as the tragedies, all sixteen have been condensed into Four Weddings and a Transvestite, the history plays are transformed into a game of American football, Othello is performed in rap and Titus Andronicus becomes a TV cookery programme. For the finale, Hamlet is staged first as a psychological exploration of Hamlet's Ego and Ophelia's Id, then performed in a matter of minutes and, for the finale, performed backwards. It “appears” to be improvised (there are elements of improvisation in the audience participation interactions) but is in fact a well drilled performance. Using 3 actors to play all the characters using props, hats, jackets etc to differentiate between said characters.

Characters Required - 3 people (any gender)

Character Description - 3 “wannabe” Shakespearean Scholars, who are “faking it till they make it”. The action is fast past and will require an upbeat energy to see it through from beginning to end. Elements of improvisation are required (coaching given) and some “fight scenes” are involved (this will be coordinated by our fight choreographer).

Feel free to contact the director [Toni Sullivan](#) with any questions

Rehearsals

We will have a read through and production meeting on **Tuesday December 16th** and then start back full on **Thursday 8th January 2026**. Usually rehearsal will be 2 hours long. These may be longer as we approach the performance dates, and some Sundays will be double rehearsals as we incorporate more of the costume and prop changes and well as the choreography.

Rehearsal days will be Tuesday and Thursday evenings and Sunday afternoons.

When you audition please be aware that you will be required to attend all rehearsals as there is such a small cast. If you will be away or have commitments that will impact on the rehearsal schedule, please advise the director - Toni Sullivan or production manager - Sharon Shanks.

If you are or intend to be in any other show during rehearsals or production time of this show please advise the audition panel.

If you are cast, you are required to become a financial member of Centre Stage Taupō Inc. Membership fees are as follows:

Adult \$45
Family \$65
Student \$30
Single Parent Family \$55
Senior \$30

Please direct any further inquiries to the Director - [Toni Sullivan](#) or the Production Manager - [Sharon Shanks](#)

The Complete Works of William Shakespeare. [Lifts up the mighty book.] Now we only have an hour and a half and this book weighs about . . . [Considers.] six pounds, which means we have to get through eight ounces every . . . [Calculates on his watch.] seven seconds. That's like . . . [Calculates again.] two six-packs a minute. So we'd better start drinking! And no one knows more about Shakespeare and alcohol than the gentleman I'm about to introduce. One of the world's preeminent Shakespearean scholars, he has a Certificate of Completion from preeminentshakespeareanscholar.com. He is here tonight to provide *The Complete Works of William Shakespeare (Abridged)* with a much-needed preface. Please welcome me in joining Mr. Jess Winfield.

[JESS enters in a tweedy suit and spectacles. He shakes hands with DANIEL, who hands him the book and steps far stage left to listen.]

JESS Thank you, Daniel, and greetings, ladies and gentlemen. [Hugging the Complete Works book adoringly, he begins professorially, as if lecturing a class of students.] William Shakespeare: playwright, poet, actor; Stratford's proudest flower, transplanted from the heart of the English countryside to bask in the warmth of London's literary greenhouse. A man who, despite the ravages of male pattern baldness, planted the potent seed of his poetical genius in the fertile womb of Elizabeth's England. There it took root and spread through the lymphatic system of Western civilization, until it became the oozing carbuncle of knowledge and understanding that grows even today on the very tip of our collective consciousness. And yet how much do we intellectually flaccid members of the twenty-first century appreciate the plump fruit of Shakespeare's productive loins?

DANIEL How much?

JESS Let's find out, shall we? [To the light booth.] Bob . . . may I have the house lights, please?

[The house lights come up.]

Now, you are a theater-going crowd, obviously of above-average literary sensibility, and yet, if I may just have a brief show of hands, how many of you have ever seen or read any play by William Shakespeare? Any contact with the Bard whatsoever, just raise your hands . . . [Almost everyone raises a hand.]

[JESS rushes to DANIEL in a panic.]

JESS Dude, we're screwed.

DANIEL Why?

JESS I think they know more than we do.

DANIEL But you're an eminent Shakespearean scholar!

JESS No, I'm pre-eminent.

DANIEL [Somewhat lost.] Okay . . . then, be preeminent.

JESS Yes. [Regaining his confidence, JESS comes back downstage. To audience.] All right. How many of you have ever seen or read *All's Well That Ends Well*?

[Perhaps a third of the audience raises their hands. JESS turns to DANIEL and they exchange a thumbs-up.]

Let's see if we can find out if we have any super-eminent Shakespearean scholars here tonight. Has anybody ever seen or read *King John*? *King John*, anyone?

[ADAM, in street garb, raises his hand in the third row. JESS briefly acknowledges two people with raised hands. NOTE: if ADAM is the only responder, JESS may just ask, 'You have, really? Have you seen it, or read it?' below.]

Seen it, or read it? [They respond.] Good. Seen it, read it? [They respond.] Good. [He spots ADAM.] What about you? Seen it, read it?

ADAM Well, I downloaded it.

JESS Hm. Would you mind telling us what it's about?

ADAM Um, it's about a hunchback . . . ?

JESS [*Mildly disgusted.*] No, *King John* is not about a hunchback. As any preeminent Shakespearean scholar can tell you, *King John* is about a king named John. Would you stand up, please? [ADAM rises.] Ladies and gentlemen, *ecce homo*.

ADAM [*Offended.*] Hey!

JESS Judging by your obvious lack of fluency in Latin, may I presume that you have not matriculated?

ADAM Well, not today.

JESS Look at this man, ladies and gentlemen: abandoned by our educational system, awash in a sea of sexual ambiguity, hopped up on empty kilobytes of virtual Viagra. And now look at the person sitting next to you. Go ahead! Look at them! Do you recognize the same vapid expression? The same pores, clogged with the acne of intellectual immaturity? Or do you perhaps see—KEEP LOOKING!—do you see there a longing, a desperate plea for literary salvation?

ADAM Can I sit down?

JESS No! You stand there before us as a living symbol of a society whose capacity to comprehend, much less attain, the genius of a William Shakespeare has been systematically sodomized by soap operas, reamed by reality shows, and violently violated by the women of *The View*!

[JESS gestures to ADAM to sit down.]

Ladies and gentlemen, I say to you, cast off the cheap thrill of the car chase for the splendor of the sonnet! Exchange the isolation of the iPod for the gentle idylls of the iamb! Imagine a world where manly men wear pink tights with pride!

DANIEL Hallelujah!

JESS A brave new world, where this book [*Indicating the Complete Works.*] will be found in every hotel room in the world! Can I get an 'amen'?

DANIEL Amen!

JESS This is my dream, ladies and gentlemen, and it begins here, tonight. Join us on this, our holy quest, this Shakespearean jihad. Can I get an 'amen?' [*Off audience reaction.*] Thank you, Jesus! Now on with the show and may the Bard be with you! [*The house lights fade as DANIEL shakes JESS's hand. JESS returns the book to DANIEL and exits.*]

DANIEL [*Putting the book back on the bookstand.*] Those of you who own a copy of this book know that no collection is complete without a brief biography of the life of William Shakespeare. Providing this portion of the show will be the third member of the troupe; please welcome to the stage Mr. Adam Long.

[ADAM comes to the stage, carrying a mobile phone.]

ADAM Hi. I was Googling Shakespeare, and I found some amazing stuff. [*He begins reading from the phone. Each time he pages to a new screen there is an audible 'beep.'*] William Shakespeare. William Shakespeare was born in 1564 in the town of Stratford-upon-Avon, War-wick-shire. [*Beep.*] The third of eight children, he was the eldest son of John Shakespeare, a locally prominent merchant, and Mary Arden, daughter of a Roman. [*Beep.*] Catholic member of the landed gentry. In 1582 he married a farmer's daughter named Anne Hathaway.

[ADAM is confused and looks to DANIEL.]

DANIEL Different Anne Hathaway.

ADAM That's a shame. [*Beep.*] Shakespeare arrived in London in 1588. [*Beep.*] There he dictated to his secretary, Rudolf Hess, the work *Mein Kampf*, in which he set forth his program for the restoration of Germany to a dominant position in Europe. After reoccupying the Rhineland zone between France and Germany, and annexing Austria, the Sudetenland, and the remainder of Czechoslovakia, [*Beep.*] Shakespeare invaded Poland on September 1, 1939, thus precipitating World War II. [*To DANIEL.*] I never knew that before. [*DANIEL gestures to him to wrap it up. ADAM reads rapidly.*] Shakespeare remained in Berlin when the Russians entered the city, and committed suicide with his mistress, Eva Peron. He lies buried in the church at Stratford, [*Beep.*] though his head is frozen in a holding tank in Glendale, California. Thank you.

[*ADAM bows. DANIEL shakes his hand and hurries him offstage.*]

DANIEL Now, without further ado, we are proud to present *The Complete Works of William Shakespeare (abridged)*!

[*Blackout. A pretentious, heavy-metal version of 'Greensleeves' crashes through the sound system. At its conclusion, lights come up to reveal JESS, in Shakespearean attire and high-top sneakers. JESS consults the book, realizes it's upside down, turns it over, flips a page, and reads.*]

JESS "All the world's a stage,
And all the men and women merely players.
They have their exits and their entrances
And one man in his time plays many parts."

How many parts, exactly, must one man play? According to my computations, there are one thousand one hundred twenty-two roles in Shakespeare's works. Way too many.

Take, for example, his most popular play, *Romeo and Juliet*: two passionate lovers, a meddling nurse, a sympathetic priest—vital to the story. But Mercutio? Lady Capulet? Unsightly fat on Shakespeare's otherwise muscular body of work.

[*Enter ADAM and DANIEL, also in Elizabethan garb and sneakers, warming up as if preparing to run a race. As JESS speaks, he moves the book and stand far stage right.*]

Let us therefore begin our shrinkage of Shakespeare's canon by rendering the gristle and blubber of his greatest romantic tragedy down to the tender, moist, underage flesh of *Romeo and Juliet*. Prologue!

ADAM and DANIEL [*Simultaneously, with exaggerated gestures.*]

"Two households, both alike in dignity,
In fair Verona where we lay our scene,
From ancient grudge break to new mutiny
Where civil blood makes civil hands unclean.
From forth the fatal loins of these two foes
A pair of star-crossed lovers take their life,
Whose misadventured, piteous o'erthrows
Do, with their death, bury their parents' strife."

[*ADAM and DANIEL bow, flourish, and exit.*]

JESS Act One, Scene One:

Behold two men in search of imbroglio:
For the Capulets, Sampson; for Montague, Benvolio.

[*Enter ADAM as BENVOLIO and DANIEL as SAMPSON, striking aggressive poses.*]

Verona's fragile peace shall be undone,
And tragedy begin . . . with the biting of a thumb.

[*JESS exits.*]

D/ROMEO Out of her favor where I am in love.

A/BEN Alas that love, so gentle in his view,
Should be so rough and tyrannous in proof.

D/ROMEO Alas that love, whose view is muffled still,
Should without eyes see pathways to his will."

BOTH O!

A/BEN "Go ye to the feast of Capulets.
There sups the fair Rosaline whom thou so lovest
With all the admired beauties of Verona.
Go thither and compare her face with some that I shall show.
And I shall make thee think thy swan a crow.

D/ROMEO None fairer than my love."

A/BEN There's free beer.

D/ROMEO Let's go!

[Exit BENVOLIO and ROMEO. JESS re-enters, flips a couple of pages in the book.]

JESS: Now hie we to the feast of Capulet
Where Romeo shall meet his Juliet.
And where, in a scene of timeless romance,
He'll try to get into Juliet's pants.

[Exit JESS. ADAM enters as JULIET, wearing a wig even sillier than ROMEO's. She dances. ROMEO enters, sees her, and is immediately smitten.]

D/ROMEO "O, she doth teach the torches to burn bright.
Did my heart love 'til now? Forswear it, sight.
For I ne'er saw true beauty 'til this night.
[Taking JULIET's hand.]
If I profane with my unworthiest hand
This holy shrine, the gentle fine is this:
My lips, two blushing pilgrims ready stand
To smooth that rough touch with a tender kiss.

A/JULIET Good pilgrim, you do wrong your hands too much,
Which mannerly devotion shows in this;
For saints have hands that pilgrims' hands do touch
And palm to palm is holy palmers' kiss.

D/ROMEO Have not saints lips, and holy palmers too?

A/JULIET Ay, pilgrim. Lips that they must use in prayer.

D/ROMEO O then, dear saint, let lips do what hands do.

[ADAM has no wish to be kissed and struggles with DANIEL over the following lines.]

A/JULIET Saints do not move, though grant for prayers' sake.

D/ROMEO Then move not, while my prayers' effect I take.

A/JULIET Then from my lips the sin that they have took.

D/ROMEO Sin from my lips? O trespass sweetly urged.
Give me my sin again."

ADAM [Breaking character.] I don't wanna kiss you, man.

DANIEL It's in the script.

[ADAM kneels DANIEL in the groin. DANIEL crumples to the floor in pain.]

A/JULIET "You kiss by the book." [Puts a hand to his ear, as if hearing an offstage call.] Oh, coming, Mother!

[ADAM looks around in a panic, curses under his breath: there is no balcony on the set. Getting an idea, he runs to some tall architectural element in the room that he can awkwardly climb, and struggles to gain some height. If no such architectural element exists, ADAM can summon JESS from backstage and climb on his shoulders.]

D/ROMEO [During the business above.] "Is she a Capulet? Ay, so I fear. The more is my unrest." [Breaking character, to ADAM.] What are you doing?

ADAM The balcony scene.

D/ROMEO Ah. "But soft, what light through yonder window breaks?"

A/JULIET O Romeo, Romeo, wherefore art thou Romeo?
Deny thy father and refuse thy name . . .
Or if thou wilt not, be but sworn my love,
And I'll no longer be a Capulet.
What's in a name, anyway? That which we call a nose
By any other name would still smell.
[*He is beginning to lose his grip/balance.*]
O Romeo, doff thy name, and for thy name
Which is no part of thee, take all myself.
[*Plummets to the floor.*]

D/ROMEO I take thee at thy word. Call me but love,
And I shall be new-baptiz'd. Henceforth
I shall never be Romeo."

A/JULIET What did you just say?

D/ROMEO "Call me but love, and I'll be new baptized. Henceforth—"

A/JULIET Call you butt-love?!

D/ROMEO No no! I said, "Call me but love"—

A/JULIET Okay: you're butt-love! Butt-love, butt-love, butt—
[*DANIEL snatches ADAM's hand, and ADAM snaps back into character.*]

"What man art thou? Art thou not Romeo,
And a Montague?"

D/ROMEO Neither, fair maid, if either thee dislike.

A/JULIET Dost thou love me then? I know thou wilt say aye,
And I will take thy word. Yet if thou swearest,
Thou mayest prove false. O Romeo, if thou dost love,
Pronounce it faithfully.

D/ROMEO Lady, by yonder blessed moon, I swear—

A/JULIET O swear not by the moon!

D/ROMEO What shall I swear by?"

[*JULIET points to a woman in the audience.*]

Lady, by yonder blessed virgin, I swear—

A/JULIET [*Referring to the woman.*] I don't think so. No,
"Do not swear at all. Although I joy in thee,
I have no joy in this contract tonight.
It is too rash, too sudden, too unadvised,
Too like the lightning, which doth cease to be
Ere one can say it lightens. Sweet, good night.

[*JULIET is ready to say good night at the upstage door, but ROMEO is silently flirting with the 'virgin' in the front row.*]

Sweet, good night . . . sweet, good NIGHT!" Yo, butt-love,
over here!

[*ROMEO snaps out of it and joins her upstage.*]

D/ROMEO [*On one knee.*] "O wilt thou leave me so unsatisfied?"

[*JULIET sits on ROMEO's knee.*]

A/JULIET What satisfaction can'st thou have tonight?"

[*ROMEO nuzzles into her breast.*]

Whoa, whoa . . . second base is for second date, sweetie.
"Good night, good night; parting is such sweet sorrow—"
[*She exits, blowing a kiss to the love-struck ROMEO.*]
Bye, butt-love!

[*JESS enters and consults the book. DANIEL strikes a lovesick pose.*]

JESS Lo, Romeo did swoon with love;
By Cupid he'd been crippl't;
But Juliet had a loathsome coz
Whose loathsome name was Tybalt.

[JESS exits. ADAM enters as TYBALT, snarling, carrying two foils.]

A/TYBALT "Romeo, the love I bear thee can afford
No better term than this: thou art a villain.
Therefore turn and draw.

D/ROMEO Tybalt, I do protest, I never injured thee,
But love thee, better than thou can'st devise.

A/TYBALT Thou wretched boy, I am for you!

[TYBALT throws ROMEO a foil. ROMEO catches it and closes his eyes, holding the foil extended. TYBALT steps forward, neatly impaling himself.]

A/TYBALT: O I am slain." [TYBALT quickly bows and exits. During the laugh, DANIEL panics and runs to consult silently with JESS, who is flipping quickly through several pages of the book. JESS points to a place in the book, DANIEL nods and exits.]

JESS: Moving right along . . .
From Tybalt's death onwards, the lovers are curs'd,
Despite the best efforts of Friar and Nurse;
Their fate pursues them, they can't seem to duck it . . .
And at the end of Act Five, they both kick the bucket.
[Exits.]

[JULIET enters, riding an imaginary horse, humming the 'William Tell Overture.']

A/JULIET "Gallop apace, you fiery-footed steeds,
And bring in cloudy night immediately.
Come, civil night! Come, night! Come, Romeo,
Thou day in night! Come, gentle night!
Come loving, black-brow'd night!"
O night night night night . . .
Come come come come come!
"And bring me my Romeo!"

[DANIEL enters as the NURSE. The fake breasts sewn into her dress are flopping around outside.]

D/NURSE [Wailing.] Boo hoo hoo hoo!

A/JULIET "O it is my nurse." [Sotto voce.] Dude, your boobs!

D/NURSE Oops! [Tucks them back inside.]

A/JULIET "Now nurse, what news?"

D/NURSE Alack the day! He's gone, he's kill'd, he's dead!

A/JULIET Can heaven be so envious?

D/NURSE O Romeo! Who ever would have thought it? Romeo!

A/JULIET What devil art thou to torment me thus?
Hath Romeo slain himself?

D/NURSE I saw the wound! I saw it with mine own eyes, here in
his manly breast.

A/JULIET Is Romeo slaughter'd and is Tybalt dead?

D/NURSE No, Tybalt is slain and Romeo banished.
Romeo that kill'd Tybalt, he is banished!

A/JULIET O God! Did Romeo's hand shed Tybalt's blood?

D/NURSE It did, it did, alas the day it did." [Wails hysterically.]

A/JULIET O Nurse! O . . . O Nurse? [But it's no use; NURSE can't hear through her sobs.] NURSE! [NURSE wails continuously while running two small laps around JULIET, then exits.]

A/JULIET: Ah, menopause.

[JESS enters as FRIAR LAURENCE, in a monk's robe.]

O Friar Laurence! Romeo is banished and Tybalt is slain and I've got cramps and that not-so-fresh feeling. Can you help me, please?

J/FRIAR "Take thou this vial, and this distilled liquor drink thou off. And presently though thy veins shall run a cold and drowsy humor."