

LITTLE ADO ABOUT SOMETHING!

By Lavinia Roberts

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ISBN: 978-1-64479-022-9

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LITTLE ADO ABOUT SOMETHING!

A Full Length Comedy

Inspired from Shakespeare's "Much Ado About Nothing"

by Lavinia Roberts

SYNOPSIS: Shakespeare's comedy *Much Ado about Nothing* opens at Eureka Collegiate Academy in a week and the production is far from ready. River, the avant-garde set designer keeps trying to set the play in wacky locations such as outer space, candy land, or ancient Rome. The actors playing Benedict and Beatrice utterly loathe each other. Ivy and Irwin, reporters from the school paper, keep trying to dig up dirt on the production to push papers. Not to mention that the school bullies, Blaine and his two cronies Max and Frankie who were cast as the villainous Don John and his wily henchmen are hatching a plan to take over the production. Can the cast use lessons from the play itself to help save the production?

CAST OF CHARACTERS

(5 females, 3 males, 11 either, 0-10 extras; gender flexible)

RAMIRO (m).....	A slacker and a sports star. Playing Benedict. (42 lines)
AGNES (f).....	An academically inclined geek. Playing Beatrice. (42 lines)
JAMIE (m/f).....	A high strung director. (84 lines)
TAYLOR (m/f).....	Jamie's #1 fan. Dresses just like Jamie, often repeating and following Jamie's actions. Peppy and excitable. (68 lines)
JORDAN (m/f).....	A highly organized stage manager. (53 lines)
AMARI (m/f).....	An arty, bohemian, and chill costume designer. (16 lines)
MICAH (m).....	An amiable follower. (15 lines)
KATIE (f).....	Assertive and confident leader. Playing Don Pedro. (34 lines)
ZOEY (f).....	Super sweet and cheerful, playing Hero. (18 lines)

HARRIET (f)	Playing Ursula. Outgoing and bright. (19 lines)
FRANKIE (m/f)	A bully, devoted to Blaine. Don John's hench person. (29 lines)
MAX/ MAXINE (m/f)	A bully, playing Borachio. Don John's hench person. (36 lines)
BLAINE (m/f)	A drama Queen/King. Jealous of Katie. Thinks [she/he] should have been made Don Pedro. Playing wily villain, Don John. (41 lines)
IVY (f)	A snarky and sneaky reporter of the school newspaper; will do anything to get the scoop. (30 lines)
IRWIN (m)	Timid follower of IVY. (14 lines)
RIVER (m/f)	An avant-garde set designer; continually coming up with postmodernist ideas for the set. (35 lines)
ADDISON (m/f)	Affable member of shift crew. (5 lines)
ANDY (m/f)	Slightly whiney member of shift crew. (6 lines)
ASH (m/f)	Eccentric shift crew. (5 lines)
EXTRAS (m/f)	Optional. Shift crew, other actors in the production. (Non-Speaking)

DURATION: 60 minutes

TIME: Present day

SETTING: A play rehearsal

SET: A costume rack or hat stand with various costume pieces for the costume shop. You should have a couple stools/chairs on stage for the director and assistant director. A few chairs, maybe a table or coffee table with a few theatre magazines, for the green room.

SYNOPSIS OF SCENES**ACT ONE**

SCENE 1 – The Stage

SCENE 2 – The Stage

SCENE 3 – The Green Room

SCENE 4 – The Costume Shop

SCENE 5 – The Stage.

SCENE 6 – The Stage.

ACT TWO

SCENE 1 – The Stage

PROPS

- Clipboard
- Poster Board or Cardboard Cutout Rocket Ship
- Poster Board or Cardboard Cutout of Saturn
- Poster Board or Cardboard Cutouts of Stars
- Reporter Notepad or Recording Device
- Camera
- Sand Pail and Shovel
- Inflatable Raft
- Beach Ball
- Small Ball
- Measuring Tape
- Math Book
- Rendering of Candy Land (set design)
- Foraged Note and Letter
- Candy Canes
- Half Mask
- 2 Cell Phones
- 3 Scripts
- Drawing of Space Alien Costume Designs or Space Alien Costumes

COSTUMES

Actors can wear regular everyday clothes that fit their character's personalities, listed are suggestions.

AMARI – Bohemian and artsy as she is a costume designer.

RIVER – Extra avant-garde.

ANDY, ADDISON, ASH, and JORDAN – In all black or regular clothes.

TAYLOR and JAMIE – Should wearing similar/same clothing.

RAMIRO –Athletic attire and a toga.

AGNES – Nerdy attire, glasses and a toga.

IVY and IRWIN – Dress as professional journalists, in suits or at least nice blazers, potentially matching, if possible.

FRANKIE, MAX, and BLAINE – Could be a little puck or emo as they are the school bullies and tough guys, so jeans with holes in them, black t-shirts with skulls on them, a leather jacket, etc.

MICAH and KATIE – Dressed for a day at the beach, sunhats, flip flops, sunglasses, loud Hawaiian shirts, etc.

ZOEY and HARRIET – Casual everyday attire.

DIRECTOR NOTES

In *Little Ado About Something!* River, the pretentious, avant-garde set designer, comes up with some pretty wacky set designs for the production. River has big ideas, but isn't very practical. Let students create the cutouts of the rocket ship, Saturn, and stars. They can do this with large pieces of cardboard or poster board and poster paint or markers. This will give students more creative ownership over the production. These props will also be lightweight and easy to store and maneuver on stage.

Consider introducing students to the basic plot of *Much Ado About Nothing* by William Shakespeare at the start of rehearsals. This is an excellent opportunity for them to learn more about this Shakespeare comedy. They also will appreciate how Romario and Agnus in *Little Ado About Something* are tricked into liking each other in the same way that Benedict and Beatrice are tricked in *Much Ado About Nothing*.

Consider having students speak in over the top Shakespearean actor voices when they are practicing lines and playing their characters from *Much Ado About Nothing*. This will not only be fun for students but be an opportunity for you to teach them a little bit about acting Shakespeare. Also have students develop clear physical characteristics for when they “are in character,” so the audience can clearly differentiate when they are playing their character from the Shakespeare play and when they are playing their character from *Little Ado About Something*.

During the production, snarky and sneaky reporter of the school newspaper, Ivy, and her timid partner in crime, Irwin, are “hiding” on stage. You could have them hide in the curtain, occasionally peeking their heads out. Maybe they are hiding in front of the stage, down below, where the actors can’t see them. They could be hiding in the wings, occasionally peeking their heads out. Maybe there are a couple stools on stage that Jamie, the director, and Taylor, the assistant director use, that they hide behind. However you have them hide, have them dramatically and silently react to what is happening on stage.

ACT ONE, SCENE 1

AT RISE: RAMIRO and AGNES are rehearsing, center stage. It is evident, that they utterly loathe each other. They are rehearsing, using the script. JAMIE, TAYLOR, and JORDAN are watching them, anxiously.

RAMIRO: I do love nothing in the world so well as you: is not that strange?

AGNES: As strange as the thing I know not. It were as possible for me to say I loved nothing so well as you: but believe me not; and yet I lie not; I confess nothing, nor I deny nothing. I am sorry for my cousin.

RAMIRO: By my sword, Beatrice, thou lovest me.

AGNES: Do not swear, and eat it.

RAMIRO: I will swear by it that you love me; and I will make him eat it that says I love not you.

AGNES: Will you not eat your word?

RAMIRO: With no sauce that can be devised to it. I protest I love thee.

AGNES: Why, then, God forgive me!

RAMIRO: What offence, sweet Beatrice?

AGNES: You have stayed me in a happy hour: I was about to protest I loved you.

RAMIRO: And do it with all thy heart.

AGNES: I love you with so much of my heart that none is left to protest.

JAMIE, can't take anymore. JAMIE stands up, crossing in between RAMIRO and AGNES. TAYLOR follows JAMIE'S movements, exactly.

JAMIE: Cut! Cut!

TAYLOR: *(Using same tone and gestures, as JAMIE.)* Cut! Cut!

JAMIE: Agnes, Ramiro, this is the part in *Much Ado about Nothing* where longtime adversaries Benedict and Beatrice confess their undying love to each other! This is a romantic scene!

TAYLOR: Yeah, there is so not enough passion in your acting!

AGNES: Well, it's hard to feign attraction to this Neanderthal.

RAMIRO: I would sooner date a calculator than this boring bookworm.

AGNES: Only an inanimate object would ever have you anyways, you Cro-Magnon.

RAMIRO: Why don't you go fall on your own pocket-protractor, four-eyes.

AGNES: I'll ignore that sentiment considering I know how many footballs you've taken to the head, you jangled-headed jock.

JAMIE: Well, you don't really have to like each other. That's why this is called acting. You are sort of, well, acting.

TAYLOR: Pretending.

RAMIRO: Why don't you go hide in the library with all the books geek wad. Aren't those novellas the only friends you have?

AGNES: At least I can read you sporty simpleton.

RAMIRO: Boring bibliophile.

AGNES: Ball throwing buffon!

RAMIRO: Arrogant academic!

JAMIE: Whoa, whoa!

JORDAN: (*Crosses over.*) Ramiro, Agnes. Take fifteen, both of you.

AGNES: Gladly. Anything to be away from this athletic ape.

RAMIRO: Go eat a calculus book, you nerdy nitwit.

RIVER, ADDISON, ANDY, and ASH enter. ADDISON is carrying a poster board cut out of a rocket, ANDY is carrying a poster board cut out of Saturn, and ASH is carrying a handful of sparkling stars.

ADDISON: Where do you want the rocket ship?

RIVER: Upstage, center.

ASH: I can tape these stars back here, right?

RIVER: Excellent!

ANDY: Did I do enough rings on Saturn?

RIVER: We aren't going for scientific accuracy but capturing the feeling of Saturn.

JORDAN: Excuse me River is this for a science project or what?

RIVER: This is my set design for *Much Ado About Nothing*. Or should I say *Much Ado about A Black Hole*. Which will break down everything to nothing.

JORDAN: I don't remember there being any disturbances in space-time in *Much Ado About Nothing*.

RIVER: There is now. Andy bring out the black hole!

ANDY starts to exit. JAMIE stops [her/him.]

JAMIE: No, don't bother, Andy. Because we aren't having any black holes in this production.

TAYLOR: No black holes, whatsoever!

RIVER: Fine, fine. I suppose I can live without a black hole, as the rest of my set design is so out of this world amazing. Picture it. Stars, planets, comets, a myriad of interstellar alien vehicles hanging down from above. Space. The final frontier. We can boldly go where no Shakespeare production has gone before.

JAMIE: We are not setting our production of *Much Ado About Nothing*, in outer space River.

TAYLOR: Yeah, we are not setting our production in outer space.

RIVER: Have some vision Jamie! This creative choice is avant-garde and artistic! A Shakespearean show in space will make our production unforgettable!

JAMIE: I have no doubt that setting *Much Ado About Nothing* in space would make our production unforgettable, in the worst possible way.

RIVER: But we already started paper-macheing a giant tentacled alien invader puppet!

JAMIE: No River. We are not setting the show in outer space. I need a new set design? Got it?

RIVER: Great minds are never understood in their own times. Stage crew, let's go!

ANDY: But I spent forever putting glitter on these stars.

RIVER: Apparently our old-fashioned and unoriginal leadership prefers to play it safe.

JAMIE: Excuse me, I'm chronically allergic to postmodernism. Look at the text. Be true to the world that Shakespeare wrote, got it?

ASH, ANDY, and ADDISON follow RIVER exiting. As they exit, IVY enters, followed by IRWIN, who is snapping photos of everything with his camera.

IVY: Well, well, well, what a riveting rehearsal. Lead actors who utterly loathe each other and an "out of this world" set design. Irwin, you got photos of that rocket ship?

JAMIE: We aren't using that rocket ship as a set piece, Ivy.

JORDAN: The press wasn't invited to this rehearsal.

IVY: An oversight on your part, I'm sure. I'm here to give your play a little publicity.

TAYLOR: I'm not sure if we need your kind of publicity.

JAMIE: We'll be releasing a press release soon Ivy!

IVY: Soon isn't soon enough! The avid readers of the Eureka Collegiate Academy Gazette are eager to hear all about this, shall we say, "unusual" production. Any comments for our insatiable readers? *(Gets out a notepad/recording device.)*

JAMIE: Get out! Now!

IVY: *(Writes down on notepad/records JAMIE speaking.)* Interesting. Get out! Now. Not exactly what I would be communicating to my prospective audience base.

JAMIE: That was intended for you only, Ivy. Please leave!

IVY: Jamie, hold that face. Irwin, are you capturing this?

IRWIN: Sure thing.

IRWIN snaps a few photos of JAMIE. JAMIE is not amused.

JAMIE: Don't!

IRWIN snaps a few more photos of JAMIE.

TAYLOR: Hey! Those aren't very flattering. Jamie will look really angry and flustered in that photo!

IRWIN: Exactly.

IVY: Perfect. We can use those on the front page. I can see the headline now. "Out of this World Set Design and Quarrelsome Cast. Will *Much Ado About Nothing* Make it to Opening Night?"

IRWIN: What about, "Will the Drama Off Stage Ruin Drama On? Production of *Much Ado About Nothing* Predicted to be Unprecedented Flop!"

IVY: Excellent!

JORDAN: We have a rehearsal to run, Ivy. Could you please leave the theatre?

IVY: I think we've seen enough. Come on, Irwin. To the cafeteria. We can finish gathering evidence for our story investigating what the cafeteria workers are really putting in our "meatloaf."

IVY and IRWIN exit. IRWIN turns back several times to snap quick photos of them.

JAMIE: Ivy is unbelievable.

TAYLOR: Yeah. Unbelievable.

JAMIE: You know, Taylor, just because you are my assistant director, you don't have to agree with everything I say.

TAYLOR: Yes, I do.

JAMIE: No, you don't.

TAYLOR: But I was just not agreeing with what you just said because you told me not to always agree with you!

JAMIE: Look, you are entitled to your own opinions.

TAYLOR: My opinion is totally that opinion. Unless you want me to disagree with you again?

JAMIE: Look, I asked you to be assistant director because I appreciate your enthusiasm and respect you as a theatre maker. I won't always be a student at Eureka Collegiate Academy. I need to train someone to fill my shoes and direct amazing productions in the future.

TAYLOR: I think you are the coolest director of all time Jamie.

JAMIE: Thanks. I like you too, Taylor. But I need you to be yourself. Your gifts add to this production too. Don't be afraid to say what you really think. You don't have to agree with me all the time. Unless that's what you really think.

TAYLOR: I really think, that's a great idea, Jamie.

JAMIE: Okay, good. You aren't just agreeing with me, to agree with me?

TAYLOR: I don't know how you want me to answer that.

JAMIE: However you want to answer that. That was the whole point of this heart to heart, Taylor!

AMARI, enters carrying a couple space/alien looking costume pieces or drawings of space costume designs.

JORDAN: What are those?

AMARI: River told me that the set design for the show is now in deep space and that I needed to create costumes that showcase a new species of interdimensional alien beings.

JAMIE: No way!

TAYLOR: No way!

JAMIE: Taylor, we just talked about this.

TAYLOR: I mean yes way. Or no way. What do I mean, Jamie?

JAMIE: Never mind. No Amari, the show is not set in outer space. River is rethinking the set design.

AMARI: Got it!

AMARI exits. HARRIET and ZOEY enter.

ZOEY: Jamie! Jordan! We need you in the green room! There is some serious drama happening, and I'm not talking about the good, theatrical kind!

JORDAN: What is it?

ZOEY: Harriet and I were running our lines for Act 3, Scene 1, you know where Hero and Ursula are tricking Beatrice. *(In character, as Hero.)*No, truly, Ursula, she is too disdainful, I know her spirits are as coy and wild
As haggards of the rock.

HARRIET: But are you sure

That Benedick loves Beatrice so entirely?

ZOEY: So says the Prince and my new-trothed lord.

HARRIET: And did they bid you tell her of it, madam?

ZOEY: They did entreat me to acquaint her of it,
But I persuaded them, if they lov'd Benedick,
To wish him wrastle with affection
And never let Beatrice know of it.

JORDAN: Yeah, we know the scene.

JAMIE: What happened in the green room?

TAYLOR: Yeah, what happened?

HARRIET: It involves Ramiro and Agnes.

JORDAN: Drama involving Ramiro and Agnes? Surprise, surprise!

ZOEY: Yeah, drama involving Ramiro and Agnes, and most regrettably the cupcakes Taylor brought for the cast.

HARRIET: Ramiro told Agnes, “Thou art as loathsome as a toad.”

ZOEY: So Agnes replied, “Thou art unfit for any place but detention”

HARRIET: To which Ramiro retorted, “Thine face is not worth sunburning.”

ZOEY: Then Agnes snapped, “A most notable coward, an infinite and endless liar, an hourly promise breaker, the owner of no one good quality.”

JORDAN: I think we get the general idea.

HARRIET: Anyways, after Agnes said, “Your brain is as dry as the remainder biscuit after a voyage.”

ZOEY: I thought it was after she had said, “I am sick when I do look on thee.”

HARRIET: Or maybe it was after she said, “I desire that we be better strangers.”

ZOEY: Oh that’s right, it was, “I desire that we be better strangers.”

HARRIET: So Agnes said “I desire that we be better strangers,” and Ramiro let the first cupcake fly.

ZOEY: The green room has become the spattered cupcake room.

JORDAN: I’ll get the stage crew to clean it up.

HARRIET: I would hurry. Irwin was taking photos of the epic cupcake battle, while Ivy was asking them to talk slower so she could write down everything they were saying.

ZOEY and HARRIET exit.

JORDAN: *(Calling offstage.)* Ash! Addison, Andy!

ASH, ADDISON, and ANDY enter. ASH is carrying a beach ball, ADDISON an inflatable raft, and ANDY a sand pail and shovel.

JORDAN: Hey, stage crew, we need you to go clean up the green room pronto.

JAMIE: What are those for? Or do I want to remain in blissful ignorance?

TAYLOR: Yeah, what are those for?

ASH: These? They are just for the new set design.

ANDY: Fun in the sun.

ASH: California dreams.

ADDISON: Shakespeare on the beach.

JAMIE: *(Calling offstage.)* River! River!

TAYLOR: *(Calling offstage.)* River! River!

RIVER: *(Enters carrying a large beach umbrella.)* This should definitely be upstage center.

JAMIE: No, no that should not be anywhere near the stage.

RIVER: But this is part of our new set! Surf's up! Cowabunga dudes! On such a full sea are we now afloat. And we must take the current when it serves, or lose our ventures. This production is beach bound! Catch a wave!

JAMIE: No, it's not. Our production is completely traditional. Set on the grounds and home of Leonato's estate, in Messina, a port on the island of Sicily, in Italy. During the Aragon period. Got it?

RIVER: Fine, fine, have it your way, you unimaginative retroactive old drag. Let's go put away our beautiful beach set! Back to the drawing board!

RIVER, ASH, ADDISON, and ANDY exit. AMARI enters followed by MICAH and KATIE who are dressed for a day at the beach, sunhats, flip flops, sunglasses, loud Hawaiian shirts, etc.

AMARI: So how are these costumes for Don Pedro, the regal and noble duke, and his young friend, Claudio. River just filled me in on the new setting for the play; the beach.

JAMIE: No, we are not setting the play at the beach.

TAYLOR: We are not setting the play at the beach!

KATIE: How did rehearsal with Ramiro and Agnes go?

JORDAN: It was better than yesterday.

KATIE: Yesterday, they flat out refused to speak in the other's presence and spent the whole time with their backs to each other.

JORDAN: While today they were vitriolic and scathing to each other.

KATIE: Great!

JORDAN: During their love scene.

KATIE: Not so great.

JAMIE: We open in a week! We'll never be ready! Not with their acting!

AMARI: At least their costumes will look great, I promise.

JAMIE: But even your costumes can't save this production with those two at the helm.

KATIE: Maybe we could rehearse them separately?

JAMIE: They are in every scene together!

MICAH: Maybe we could change the ending of the play? Just keep them hating each other?

JAMIE: Let me get this straight. You want to try rewriting the ending, of a masterwork of one of the greatest English playwrights in history?

MICAH: Okay, so maybe not.

JORDAN: Shakespeare was a genius.

KATIE: That's it!

JORDAN: Shakespeare was a genius?

KATIE: Let's leave this up to Shakespeare. Cast, crew – listen up. I will undertake one of Hercules' labours; which is, to bring Ramiro and the Agnes into a mountain of affection the one with the other. If you all will but minister such assistance as I shall give you direction?

MICAH: My lord, I am for you!

JORDAN: And I, my lord!

KATIE: And you, gentle Amari?

AMARI: I will do any modest office, my lord, to help the lead actors perform as well as they are costumed.

KATIE: Go backstage with me and I will tell you my drift!

EVERYONE exits.

ACT ONE, SCENE 2

AT START: *MAX, FRANKIE, and BLAINE enter the stage, carrying scripts.*

MAX: Where is the rest of the cast and crew? I thought we had a rehearsal scheduled?

BLAINE: Just like them to not bother telling us that rehearsal has been canceled.

MAX: Yeah!

BLAINE: Let's go patrol the hallway looking for more puny geeks to pulverize and "acquire" their allowance from.

MAX: Yeah!

FRANKIE: Maybe we should wait five minutes or so, to see if other cast members turn up? We could run our lines maybe?

MAX: What do you think Blaine?

BLAINE: Sure. Why not? Chess club won't be done for another fifteen minutes, and I'm feeling there will be some excellent candidates for making a donation to us in exchange for protection.

MAX: Protection against what?

BLAINE: Us of course!

FRANKIE: Which scene should we work on.

MAX: Yeah, which scene Blaine?

BLAINE: Act 1, Scene 3, maybe? Where the dastardly Don John is first revealing his immense hatred of his older brother Don Pedro? You know, the role I should have gotten instead of Don John.

MAX: Ok.

FRANKIE: What a good-year, my lord, why are you thus out of measure sad?

BLAINE: There is no measure in the occasion that breeds; therefore the sadness is without limit.

FRANKIE: You should hear reason.

BLAINE: And when I have heard it, what blessing brings it?

FRANKIE: If not a present remedy, at least a patient sufferance.

BLAINE: I cannot hide what I am: I must be sad when I have cause, and smile at no man's jest; eat when I have stomach, and wait for no man's leisure; sleep when I am drowsy, and tend on no man's business; laugh when I am merry, and claw no man in his humor.

FRANKIE: Yea, but you must not make the full show of this till you may do it without controlment. You have of late stood against your brother, and he hath ta'en you newly into his grace, where it is impossible you should take true root but by the fair weather you make yourself. It is needful that you frame the season for your own harvest.

BLAINE: I had rather be a canker in a hedge than a rose in his grace, and it better fits my blood to be disdain'd of all than to fashion a carriage to rob love of any. In this (*Though I cannot said to be flattering honest man.*) it must not be denied but I am a plain-dealing villain. If I had my mouth, I would bite; if I had my liberty, I would do my liking. In the meantime let me be that I am, and seek not to alter me.

MAX and FRANKIE clap, BLAINE bows.

MAX: Bravo! Bravo!

FRANKIE: Encore!

BLAINE: Yeah, yeah, I am pretty amazing as Don John. But can you imagine how well I would have played Don Pedro, Don John's noble older brother?

FRANKIE: You truly encapsulate the strong, intelligent, and courteous leader Don Pedro.

MAX: You were totally born to play Don Pedro. A natural leader.

FRANKIE: You are a generous and loyal friend.

MAX: I look at you and I think; nobility. Totally.

BLAINE: I can't believe that insufferable goody two-shoes got cast as Don Pedro.

MAX: Katie is such a lame nerd.

FRANKIE: A complete academic overachiever.

MAX: She seriously lacks your acting skills Blaine, as well as, natural propensity for the role.

FRANKIE: The director made one of the worst mistakes of theatre history in casting Katie as Don Pedro instead of you!

MAX: A truly terrible casting choice.

BLAINE: If only there was some way I could get to play the role of Don Pedro!

MAX: Well, there might be a way...

BLAINE: Show me briefly how!

MAX: Remember how I can mimic anyone's handwriting?

BLAINE: Of course! You would always write notes from my dad to excuse my tardiness, until Principal Rodriguez caught on.

MAX: I could write a letter in Taylor's handwriting to Jamie, the director telling [him/her] that [she/he] is utterly terrible and asking [her/him] to resign. Every cast member will "sign" the letter.

FRANKIE: How would tricking Jamie into quitting the production help Blaine get the part of Don Pedro?

BLAINE: Yeah, Max.

MAX: Well, I would also write a letter to Taylor, from Jamie, informing that peppy assistant director that Jamie is on sick leave. Then, at every rehearsal, we could give Taylor, Jamie's written instructions...

FRANKIE: Which could include recasting Blaine as Don Pedro!

MAX: Precisely.

FRANKIE: Where will we get copies of other people's handwriting?

BLAINE: Everyone signed a contract to join the production. Jordan has it in [his/her] stage manager binder, in the green room.

MAX: And I have some acting notes Jamie wrote me during last rehearsal in my backpack.

BLAINE: Be cunning in the working of this, and thy fee shall be great!

MAX: My cunning shall not shame me!

FRANKIE: To the green room!

FRANKIE, MAX, and BLAINE exit.

ACT ONE, SCENE 3

AT START: *RAMIRO is throwing a tiny ball up against the wall of the theatre or playing catch by himself in the green room. JORDAN, TAYLOR, and JAMIE enter. RAMIRO hears them and hides underneath some chairs.*

JORDAN: So what was this you were telling me? About Ramiro and Agnes being the worst possible casting choice for Benedict and Beatrice?

JAMIE: Yes, what with Agnes saying that Ramiro is the greatest actor that ever spoke the Bard's words!

RAMIRO gasps and covers his mouth. He follows them, while still hiding.

JORDAN: Is it true she came to you telling you not to cast her?

JAMIE: She did. "I can't act with Ramiro! He is so talented! Brilliant! Outstanding!"

TAYLOR: I heard Agnes say, "He is the greatest actor Eureka Collegiate Academy has ever known! I won't be able to enter on stage with such raw star power."

JORDAN: What did you do?

JAMIE: I told her sternly, she needed to put her personal insecurities aside!

TAYLOR: The show must go on!

JORDAN: Did that work?

JAMIE: She kept insisting that she feels so inept, a novice, compared to Ramiro's brilliant acting work that she can hardly say her lines.

TAYLOR: She keeps feigning hatred to avoid having to really act next to him.

JAMIE: I had to beg her to stay in the production. Oh Agnes, I said, on one knee, Eureka Collegiate Academy Thespian Club needs you! I need you!

JORDAN: Should we tell him, how much she respects him as an actor?

JAMIE: Never! One of the conditions of her accepting the role is that Ramiro never finds out that she is secretly his number one fan! She would die of immortal shame and embarrassment if he ever knew!

JORDAN: I think we need to check how the costume fittings are going.

JORDAN, TAYLOR, and KATIE begin to exit.

JORDAN: You think it worked?

JAMIE: Totally. Now the rest is up to Micah, Amari, and Katie.

JORDAN, TAYLOR, and JAMIE exit.

RAMIRO: Can it be? It seems so obvious now. Agnes is so... so brainy, smart. I mean, she's going places. Oh Agnes! (*Exits running.*)

ACT ONE, SCENE 4

AT START: *KATIE and MICAH are practicing their lines in the costume shop, reading from scripts. AGNES is nearby, behind a rack of costumes, unseen, reading a math book.*

MICAH: My liege, your highness, now may do me good.

KATIE: My love is thine to teach: teach it but how,
And thou shalt see how apt it is to learn
Any hard lesson that may do thee good.

AMARI enters with measuring tape.

MICAH: Hath Leonato any son, my lord?

MICAH points to AGNES' "hiding place," for AMARI, who has just entered.

KATIE: No child but Hero; she's his only heir. Dost thou affect her,
Claudio? *(Nods.)*

AMARI: Hey Katie, you mind if I take some measurements?

KATIE: Sure Amari. We're just running lines.

AMARI: So what was this you were telling me? That Ramiro thinks
that Agnes is the greatest actress since the beginning of time?

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