

ShakesDownEp5

U1

0:08

Hi, I'm Bryn Boice, and this is The ShakesDown, a podcast where I explore meaning and hidden clues within Shakespeare's text in a fun and accessible way. The ShakesDown is for Shakespeare lovers and haters, students, teachers, aficionados, or really anyone who likes a little language puzzle from time to time. So let's get started.

This month's episode is a little different in that I have a very special guest with me today! I have with me on the ShakesDown one Paula Plum. Say hello, Paula! Hi there! Hi! Paula is my friend, my mentor in this crazy town of Boston, one of my very favorite actresses to work with – and to watch. And just a stellar human being. A little background story with Paula and I: she hired me for my very first fully professional directing gig after grad school to direct an all female *Julius Caesar* for Actors' Shakespeare Project, and after that, Commonwealth Shakespeare Company, where I work now, began hiring me for education work and eventually directing work. And I'm now Associate Artistic Director at Comm Shakes, where this summer I will be directing Paula Plum as Paulina in *The Winter's Tale* for Free Shakespeare on the Boston Common. And right before that—Yes, exactly—Yeah. We're all so excited. We're *psyched*. I'm so excited! First time *Winter's Tale* has been done on the Common. Mhm. But right before that, from May 5th to June 2nd, Paula is playing everybody's favorite, the Nurse, in Actors' Shakespeare Project's *Romeo and Juliet*, which is directed by Marianna Bassham, who happens to also be playing Hermione with us in *The Winter's Tale*. So it's like a spiderweb of awesomeness coming at you this year. So we thought it might be fun, right, Paula?, to do some of the work together on ShakesDown? Yes, and it's really enlightening to get to dig into the language a little bit here with you.

Well, we're going to be exploring this piece of *Romeo and Juliet* together: Act Two, Scene 5, lines 21 through 83 between Juliet and the Nurse. Again for ShakesDown fans. This is most fun, I think, if you're reading along and marking up your little script. There are many free online versions that you can use. So for today's podcast, I will be playing Juliet and Paula will be playing her Nurse. So, um, let's just do our initial read. What do you say, Paula? Let's go. All right. I love that you're playing Juliet. Me, too! Never had the chance. Never had the chance. I'll play with you now! ^{2s}

Now, good sweet nurse. Oh Lord, why look'st thou sad? Though news be sad yet tell them merrily. If good, thou shamest the music of sweet news, by playing it to me with so sour a face. Oh, I am weary. Give me leave a while. Fie, how my bones ache. What a jaunt have I! I would thou hadst my bones and I thy news. Nay come, I pray thee, speak good, good Nurse, speak. Jesu, what haste. Can you not stay a

while? Do you not see that I am out of breath? How art thou out of breath, when thou hast breath to say to me that thou art out of breath? The excuse that thou didst make in this delay is longer than the tale thou dost excuse. Is thy news good or bad? Answer to that. Say either, and I'll stay the circumstance. Let me be satisfied. Is it good or bad? **1s** Well, you have made a simple choice. You know not how to choose a man. Romeo? No, not he. Though his face be better than any man's, yet his leg excels all mens. And for a hand and a foot and a body, though they be not to be talked on—yet they are past compare. He is not the flower of courtesy, but I'll warrant him as gentle as a lamb. Go thy ways, wench. Serve God. What, have you dined at home? No, no. But all this did I know before. What says he of our marriage? What of that? Lord, how my headaches. Oh, what a head have I! It beats as it would fall in 20 pieces. Oh, my back! The other side. Oh, my back, my back. Beshrew your heart for sending me about to catch my death with jaunting up and down. I'faith, I am sorry that thou art not well. Sweet, sweet, sweet nurse. Tell me what says my love? Your love says, like an honest gentleman, and a courteous and a kind, and a handsome, and I warrant a virtuous—Where is your mother? Where is my mother?! Why she is within. Where should she be? How oddly thou repliest, “your love says, like an honest gentleman. Where is your mother?” Oh gods' lady dear, are you so hot? Mary, come up I trow. Is this the poultice for my aching bones? Henceforward do your messages yourself. Here's such a coil. Come. What says Romeo? **1s** Have you got leave to go to shrift today? I have. **1s** Then hie you hence to Friar Laurence's cell. There stays a husband to make you a wife. Oh, now comes the wanton blood up in your cheeks. They'll be in scarlet straight at any news. Hie you to church. I must another way to fetch a ladder, by the which your love must climb a bird's nest soon when it is dark. I am the drudge and toil in your delight. But you shall bear the burden soon at night. Go! **1s** I'll to dinner. Hie you to the cell. Hie to high fortune. Honest Nurse, farewell. **1s**

Awesome. Oh. **2s** It is. It's delightful! It's fairly clear what they're saying, but as you know, Paula, on the ShakesDown, we do love to do a good paraphrase. I'd love for you, as an actor, to sort of speak about what it means to paraphrase at rehearsal. Um, well, it sort of gives everyone an opportunity, if we are all sitting around a table together, to paraphrase each line, by line, so that we can understand *literally* what we're saying to each other, because sometimes words mean something completely different than they do in contemporary jargon. So it's really important that, you know, specific words are what's called “lexicon-ed”. There's a dictionary—I'm sure you've mentioned the Lexicon on this podcast—but there's a dictionary that lists every single word that is in Shakespeare's texts and cites all of the plays, chapters and line numbers in which those words appear. So it's quite an awesome thing to have that as a reference. And, so a word will have very different meanings depending on the play and also how you understand the word in contemporary language as opposed to, as it was understood in Shakespeare's time. Absolutely! Yes, I have mentioned the Lexicon. I've got my A through M right here! I mean, I'll make a little, like, a little sound effect here at the end (*shuffles book pages*). What

happened to N through Z?! N through Z is holding up my laptop right now! I'm gonna pull it out and just show Paula. I understand that no one else can see, but I think that's very funny. It's a part of, it's a part of my everyday life. It's a part of everyday life for us when we're doing Shakespeare. That's right, it is! It's so important. It's great! So let's break this down, okay? We'll go back to the beginning.

I'm saying, now good sweet nurse—Oh my lord, why do you look so sad? If your news is sad, tell it to me happily. Or, if it is happy, if it's good, you're really screwing it up right now by telling me this news with such a sour face! And I say, oh, I'm so tired. Give me some time. My old bones are aching. What a journey, what a trial today has been! I wish that you could take my young person bones. And I could have your news. (I love that line.) I beg you, speak. My good, good nurse-friend. Tell me. *2s* And the nurse says. Jesus, what a rush you're in. Can't you just hold on a second? Don't you see that I'm out of breath? And then she says, how can you be out of breath when you have the breath to tell me that you're out of breath? Huh?! These excuses are delay tactics, and they are taking longer than it would to just tell me your news. So is your news good or bad? Answer that. Tell me. Tell me which one, and I'll wait patiently for the details. Give me at least that! I love that line. "Let me be satisfied." Meaning give me at *least* that. Just tell me, is it good or bad? Yes. *1s* And I say, well, you have made a silly, foolish choice. You obviously don't know how to choose a man, Romeo. No, not that guy. Even though his face is more handsome than any other man's, his legs are much prettier. His hands and feet and body aren't much to speak of, and yet they're beyond compare. He isn't the most courteous person I've ever met, but I swear that he's as gentle as a lamb. So. *1s* Go. Do whatever you want, missy. Be good. Have you already eaten lunch? No, no, I already knew everything that you just said. What did he say about our marriage? What about that part? Oh, God, I have such a headache. It's pounding as if my head is about to break into 20 pieces and— Oh, my other side. My back is aching. Oh my back. You know, curse your heart for sending me out and about like that. I could get sick and die from all this hubbub. Cross my heart. Seriously, I am sorry you're in pain. Sweet, sweet, sweet triple-sweet, Nurse, please tell me what Romeo said. *2s* Well, your love, Romeo, says like an honorable, courteous, kind, handsome and I bet a virtuous gentleman—Where is your mother? Where's my mother? She's inside. Where else would she be? What an odd answer. "Your love says like an honourable gentleman—Where is your mother?" Mary, mother of God. Are you in such a hurry? You need to calm down. Is this the way to treat me? To soothe my aching bones? From here on out, do your own messages. And I love this, the use of the word 'coil'. Here we just think about the tightly wound coil. You are making such a to-do, such a fuss. Come on! What did Romeo say? *2s* Do you have permission to go to confession today? I do. Then hurry up and go to Friar Lawrence's place. There waiting is a husband that will make you his wife. *2s* Now the blood is rushing up to your cheeks. You blush beet-red whenever you get excited at good news. Go to church. I have to get elsewhere to get a rope and ladder that your love Romeo will use to climb up to your window when it's dark. I

always do the drudge work for your happiness, but soon enough you'll be doing some work of your own. Wink, wink. Tonight with Romeo. Go on. I'm going to go to dinner. You go to Friar Laurence's cell. Yes, I will hurry off to my good fortune. Goodbye, my trusted nurse!

Oh! **3s** The Nurse is such a tease. I mean, the whole time she's holding, WITHholding the good news. I love that it's such a fun scene, and a great establishment of their relationship, sort of outside of the eye of Juliet's parents. What is...you've been working on this scene in your rehearsals for ASP, what is...Yeah! What's happening in the scene for you? Well, I mean, **1s** We were talking a little bit earlier, and I want to say— every Shakespeare character is complex. And there are contrasting desires at war here for the Nurse. And it's just sort of interesting because, the Nurse, this is the Nurse's first concession to the match, in prose. And it's interesting because it's an argument actually *for* Romeo, but it appears to be *against* him. She says, well, you know not how to choose a man, Romeo. No, not he. And this is humor. And the Nurse is kind of a clown in this play and in this paragraph, you know, she shows her wit, her quickness of thought, but also hints at, or maybe even foreshadows, the underlying split nature of her real feelings. I mean, she wants Juliet to be happy. She is delighted by the excitement and thrill of this romance. But okay. Spoiler alert you know, both here and in the later scene, where Paris is proffered for marriage instead of Romeo, she speaks, as they say, out of both sides of her mouth, she can make a case against Romeo and for Paris. So she's really conflicted all through the play. Really. Her sense of duty is in conflict with her delight at the romantic adventure of Juliet, and also at wanting her happiness. Yeah, I always thought it seemed that, like, you really love this little girl. You can tell. I mean, she weaned her, yeah, like as a wet nurse and, like, thinks of her as her daughter sort of. But she also really needs to keep her *station*. Right. Feels like. And so she does consistently sort of talk out of both sides of her mouth. It's really, it's interesting and it happens in the scene as a joke, and then kind of later as the not so dirty joke. Right? Yeah. She's torn between, she's torn between duty and. **1s** And adventure. Yes, exactly!

You brought up the word prose, and I haven't actually, because I've been doing, um, in the last four episodes—this is episode five!—The last four episodes I've been doing pieces of *verse*. We haven't actually talked about *prose*. And so this is a perfect time to introduce this. Um, so I'm really excited to play around with this scene in a technical way, because the clues embedded in just the verse and language of the scene are so helpful to the actor. So this is what Paula was talking about! So I want to first start by talking about the difference between verse and prose. When we think about prose on its own, that's just language that has no rhythmic structure, that it adheres to anyway. There's no meter, no heartbeat like we've been doing the the the dun dun dun dun dun dun, that iambic pentameter. No, ten syllables per line. And you can actually see the difference on the page if you're looking at it with verse, when you get to a new line on the page,

it's capitalized again with prose. If you get to a new line, it's not capitalized. It's kind of like. They're just talking right there. It's not a verse. They're just talking. Right! So it's normal language. Yeah. Normal. Normal language we talk about. It's just a little more natural feeling. It doesn't have that cascading rhythm that that— rushing rushing rhythm. But in Shakespeare, if a character speaks in prose versus verse, you get clued into a few things. First, that character may be of the lower order, a lower status, like, say, um, Falstaff and his friends in Henry IV and V or or the Nurse who, we could think of her as lower status because she is Nurse, not part of the like 'royalty'. That's right. I'm a servant. Servant! OR prose can also indicate that the character has started to improvise, like Hamlet, who is decidedly not low status. When he talks to the players, the actors that come to Dunsinane, you'll notice that that is all in prose. He says, "Speak the speech, I pray you, as I pronounced it to you, trippingly on the tongue. But if you mouth it, as many of your players do, I had as lief the town crier spoke my lines; nor do not saw the air too much with your hand thus, but use all gently," etc., etc.. So if you were trying to scan that, I'm going to do a little demonstration here, "speak THE speech, I pray YOU, as I proNOUNCED it, TO...right? you immediately...it doesn't scan, it doesn't scan. And you go, oh, he has switched! And then you kind of look over at the new, next line, "to you trippingly on the tongue" that is not capitalized, and you're like, ah, he has decided to speak in prose. You hear that? It doesn't work out neatly in iambic pentameter. So it has a feeling of spontaneity. And Giles Block, I know I've mentioned him a few episodes back, says in his book, which is not so coincidentally called "Speaking the Speech"— calls prose the "language of invention," which means, (yeah, and I love that! That's good, that's good, that's good.) Which means it can be both, improvisational...and, the language of lies, which we hear. I mean the lies can be funny and sweet in this particular scene, but it is the language of lies. Thinking on your feet, making things up in the moment. So it's not necessarily less intelligent to speak in prose... Exactly. We think that verse is, you know, more elevated, but prose has its own little, special aspect. It does. It's the, another thing that he says, is that it's, "The place where the head has to take over for the heart." Mhm. Um, and so we think of verse as heart-logic and prose is head-improv. Oh it's fun I love that. It's great. It's really fun.

So I bring all this up, I'm bringing this up, to say that this, even in this short scene that we're going to play with today, it's between a person of higher status, Juliet, because she's, like, more royal or wealthy or whatever, between Juliet and a lower status person, The Nurse. But as I said, the Nurse weaned her, is older than her, has sway and power over her. So in some sense Nurse has more status than Juliet. So they have they sort of have a really interesting, status relationship. Mhm. And the Nurse is also playing around with Juliet. She knows this girl is absolutely crazy for this boy and that she's been sent to give and receive a message from him. And Juliet is impatient. She's an impetuous girl. She's impatiently waiting for an answer from her love. And Nurse can improvise things on her feet and lie. To tease Juliet. So why don't... you wanna read this scene again and and break it down? Like we'll

scan it out together. Yes. Breaking it down to see where prose is introduced and where it's taken away, which I always find really interesting. I find this scene just fascinating. Okay, so it's also interesting: I've never, I mean, the Nurse is the messenger, and so many plays turn on a letter or a message that's delivered or not delivered. And this play has several of those. Yes! The friars, the, the letter that is not delivered by Friar John and it's—(Yeah, yeah!) So many, so many messages and so many messages not delivered. I mean, poor Friar John, I mean, I think it was the Globe? That the Globe sort of tweeted out the other day, "If you could just send one message to somebody in Romeo and Juliet, what would you send?" 2s Everyone was like, "Tell Friar John not to go to that house." 2s That was so funny. Don't go to that house, Friar John! Anyway. 1s Okay, so here we go. Let's let's beat this out. That's so fun. Okay. 1s

Now. Good sweet nurse. Oh, Lord, why looks thou sad? Perfect line. Yay! Though news be sad, yet tell them merrily. Okay! If good thou shamest the music of sweet news. Ok, there's a thing. I just want to stop there. Shame-est. Yes. A lot of times, people, this is just sort of like, for the audience. I don't think I've had one of these yet come up in the other episodes, words that look like shame-est, which also can look like sham'st are almost always one syllable. Mhm. So it may sound, uh, let me, let me scan this out with, with 'shame-est'. If good thou shame-est THE muSIC of SWEET news. Yeah, yeah. So you know: No. It's one. It's one syllable. It'll stay in, stay in rhythm. Right. Mhm. This next one is kind of an odd one as well. So I'm going to do it elongated, 'by play-ing it to me with SO sour A face. Yeah. Okay. So there are a couple of things that we can do here. I think what I'm I'm going to do, the one that I think is a little bit less likely, which is a fun little anapest. That's the two unstressed syllables before a stressed syllable, with so SOUR. We could do that, the sour, "by play-ing it to me with-so-SOUR a face." Mhm. We can do that. You can do that. I was wondering about t'me. Does that? Does that work also? But by playing it t'me with so sour face, so that by playing it to me, hm, still I think yours is better I think. Well so, I think actually I want to do "playing". If we, if we think about the word "playing" in the British dialect "plang", they don't make it two syllables as often as we do, right, it's very diphthong-y in there. So I actually think if we take playing. Yeah, make it 'plang' one syllable. Yeah. "By plang it to me with so sour a face." There you go! Okay. Sorry. That was a tough one. Okay. 2s These sometimes these lines can be confounding though, you know, and and it's hard sometimes for actors to know. That's why vocal coaches are so important. Absolutely! Your turn. I am a weary. Give me leave a while. Perfect. Fie, how my bones ache. What a jaunt have I? Perfect. I would thou hadst my bones and I thy news. Nay come, I pray thee. Speak good, good. Nurse. Speak. Yes, good good good good good, good. Not just one time good! You're two time good! 1s Yeah. Jesu, what haste. Can you not stay a while? Do you not see that I am out of breath? I love these, I mean, you could teach with these! Oh, perfect. Yeah. How art thou out of breath when thou hast breath, to say to me that thou art out of breath? Here we go. Th'excuse! This is it. Th'excuse that thou does make in this delay. And

we do that [elision] because listen to it without it, the EXcuse THAT thou DOST make IN this DELay. Right? So we know that 'the' and 'excuse'... we're just going to elide those together with an apostrophe, basically. Th'excuse that thou does make in this delay/ is longer than the tale thou dost excuse/ is thy news good or bad answer to that. Okay. We have a lovely little trochee in the middle. There is thine is good or bad– ANswer to that. Feel that little stabby trochee right there? Mhm. That's lovely. Say either and I'll stay the circumstance/Let me be satisfied ist good or bad.

Okay, great. Well, here we go, but I'll try to scan this. Yes! Well YOU have MADE a SIMple CHOICE, you KNOW not. No, no. So we have to choose a man. Romeo, oh, no, not he though he has. No, no, no. Okay. We're so derailed scansion wise here. Exactly. So we look at it and we're like, "oh, those little letters at the front of each line, they have ceased to be all caps!" So we can pretty much see it doesn't scan and we have those lowercase letters so we know it's prose. So here, here she is inventing! You just read this simply – also I mean, I don't know if it's interesting, but I think it's interesting that (we looked this up yesterday) ...wondering if the Folio capitalized the beginning of each prose line. And also in the Folio, they are not... the first letter is NOT capitalized. So you really know that it's an intentional indication. Yeah. So. Well, you have made a simple choice. Should I read it as a verse line? Oh, let's just read it as prose. Okay. That's great. Well, you have made a simple choice. You know not how to choose a man. Romeo? No, not he. Though his face be better than any man's. Yet his leg excels all men's. And for a hand and a foot and a body, though they be not to be talked on, yet they are past compare. He is not the flower of courtesy, but I warrant him as gentle as a lamb. Go thy ways, wench. Serve God. What have you dined at home? And just the feeling of that line, after all the verse before, it just has, it has a different feeling. And Juliet goes right back into verse like, "get back on track, Nurse!" Get back. Yes yes yes! No, no, but all this did I know before/ what says he of our marriage, what of that? 1s Lord? How my headaches? What a head have I! It goes right back. She went right back to you. I went—I played the game. It beats as it would fall in 20 pieces. So that's just a feminine ending line, right. We have: "it beats as it would fall in 20 pieces." Yeah. So we have a lovely, feminine ending there. She's getting emotional now. Oh it beats as it would fall in 20 pieces. Yeah. My back. 1s So my back t'other side. Oh my back, my back. So what do we have there? So this is the place where we can... we can debate. Is this a line of prose or is this an epic caesura? Meaning it's my back a t'other side. Pause. Oh my back right. No, I think she just switched back to prose. Personally, I do also, and I also think it's a stage direction because it feels like she's telling Juliet to rub her back. Yes. And it's, it kind of creates that opportunity with the dash and the off-scansion nature of the line. Yeah. Like please get back here and rub my shoulders! Yeah, yeah. And then we go back to verse: Beshrew your heart for sending me about/to catch my death with jaunting up and down. Perfect! And then here's another little debate line. I'faith, I am sorry that thou art not well. Know what? No. So I think this is a concession, I think this is a bit of, of prose that Juliet is

saying. 1s Afraid. I'm sorry. You don't feel good. Nurse, I feel that you could say you could allied I and m l'Faith, I'm sorry that thou are not well. I like the concession of prose! Yes, I do too! And then that concession of prose. I'll. I'll come over to your side of the fence for a minute. Exactly! Yeah, exactly. Come over to my...I'll come over. I'll play on your side. Yeah. And then back to verse! Sweet, sweet, sweet. Nurse, tell me what says my love. Your love says like. And oh, here we go. You can see your love says like an honest gentleman. And, uh, nope, nope. We're back in prose. Your love says like an honest gentleman, and a courteous, and a kind, and a handsome, and I warrant a virtuous— Where is your mother? 1s Lies, lies, lies and improvisation. Love it. And then Juliet goes back to verse. Where is my mother? Why she is within? Where should she be? How oddly thou repliest, "your love says like an honest gentleman—Where is your mother?" Oh gods lady dear. Yes, we have a shared line, so our brains are melding. It's lovely! Feels like we're finally in sync, finally in sync. Are you so hot, merry come up, I trow. Is this the poultice to my aching bones? Henceforward do your messages yourself. All verse! Yes, yes. Here's such a coil. Come what says Romeo/have you got leave to go to shrift today I have. Bum bum bum bum bum bum bum bum. Ah! It's a short line with all of these lovely extra blank beats I have. Yes, it's, and it's the pregnant pause before the big news. Yes. And it's beautiful, because finally I'm going to tell the truth. Yes. And it's the news she's been waiting for. So it's a big breath moment. Love it. Have you, have you all staged the scene yet in the...? Yes. Yes. What are you doing with your... What are you doing with your missing beats? 2s

Well, I mean, I think holding is one thing, because I have an opportunity to go towards her. It's this..it is almost secret, even though we're closeted in her room. Um, so there's a, there's a bawdiness to the scene. Um, up to this point, the teasing and the lying and the—but this is what you have to do. So I get closer to her. Nice. Yeah. And then here we go. We go right back into verse. Then hie you hence to Friar Laurence's cell. There stays a husband to make you a wife. Now comes the wanton blood up in your cheeks. They'll be in scarlet straight at any news. Hie you to church I must another way/ to fetch a ladder by the which your love/ must climb a bird's nest soon when it is dark. I am the trudge and toil in your delight. But you shall bear the burden soon at night. And now prose? Which is right. Go well. Go! Oh, no! Go! I'll to dinner. Oh, it is...I think it's a there's a trochee there. Go! I'll. Yeah. There's a little, there's a little fun happening there. Yeah. Go I'll to dinner. Hie you to the cell. It does scan! Yeah. Hie to high fortune. Honest, nurse. Farewell. Great. So we got to GO out to dinner. HIE you to the cell and HIE to HIGH. We have those trochees sort of at the top there, but we end in, like, very, very perfect verse. There's no... there are no feminine endings. It's like really almost like she thought this out before she walked in the room. And 1s this is what she wanted to say the whole time. It's so beautiful. Oh, I love it. That was super fun. That was great. Awesome. Let's read it one more time with all the things that we learned. Okay. And then, uh, just see, see what happens. Here we go. Okay. 1s

Now, good sweet nurse. Oh Lord, why look'st thou sad? Though news be sad yet tell them merrily. If good, thou shamest the music of sweet news, by playing it to me with so sour a face. Oh, I am weary. Give me leave a while. Fie, how my bones ache. What a jaunt have I! I would thou hadst my bones and I thy news. Nay come, I pray thee, speak good, good Nurse, speak. Jesu, what haste. Can you not stay a while? Do you not see that I am out of breath? How art thou out of breath, when thou hast breath to say to me that thou art out of breath? The excuse that thou didst make in this delay is longer than the tale thou dost excuse. Is thy news good or bad? Answer to that. Say either, and I'll stay the circumstance. Let me be satisfied. Is it good or bad? **1s** Well, you have made a simple choice. You know not how to choose a man. Romeo? No, not he. Though his face be better than any man's, yet his leg excels all mens. And for a hand and a foot and a body, though they be not to be talked on—yet they are past compare. He is not the flower of courtesy, but I'll warrant him as gentle as a lamb. Go thy ways, wench. Serve God. What, have you dined at home? No, no. But all this did I know before. What says he of our marriage? What of that? Lord, how my headaches. Oh, what a head have I! It beats as it would fall in 20 pieces. Oh, my back! The other side. Oh, my back, my back. Beshrew your heart for sending me about to catch my death with jaunting up and down. I'faith, I am sorry that thou art not well. Sweet, sweet, sweet nurse. Tell me what says my love? Your love says, like an honest gentleman, and a courteous and a kind, and a handsome, and I warrant a virtuous—Where is your mother? Where is my mother?! Why she is within. Where should she be? How oddly thou repliest, “your love says, like an honest gentleman. Where is your mother?” Oh gods' lady dear, are you so hot? Mary, come up I trow. Is this the poultice for my aching bones? Henceforward do your messages yourself. Here's such a coil. Come. What says Romeo? **1s** Have you got leave to go to shrift today? I have. **1s** Then hie you hence to Friar Laurence's cell. There stays a husband to make you a wife. Oh, now comes the wanton blood up in your cheeks. They'll be in scarlet straight at any news. Hie you to church. I must another way to fetch a ladder, by the which your love must climb a bird's nest soon when it is dark. I am the drudge and toil in your delight. But you shall bear the burden soon at night. Go! **1s** I'll to dinner. Hie you to the cell. Hie to high fortune. Honest Nurse, farewell. **1s**

Oh, wow! We ended with that magical rhyming. Lovely magical rhyming couplet. Oh, yeah. That was super fun. Thank you so much for joining me today, Paula. Oh. What fun, Bryn and I learned a lot. Oh good! That's awesome! Yeah. **1s** I just want to remind people that Paula will be playing the Nurse, just like today at Actors' Shakespeare Project, May 5th through June 2nd at the Calderwood Pavilion in Boston, directed by Marianna Bassham. And right after that, Paula will be playing Paulina in *The Winter's Tale*, co-starring Marianna Bassham as Hermione and directed by me. I'm so excited for Commonwealth Shakespeare Company's Free Shakespeare on the Boston Common 2024, which is July 16th through August 4th.

She is a hard working lady. Um, thank you so much, Paula Plum. Was that one hard working lady to another? Thank you. Okay, that's it for our episode of The ShakesDown. As you can see, there is so much to shake down in even one small passage in a Shakespeare play. This is Bryn Boice. Thanks for joining us, and stay tuned for our next episode where I'll be breaking down a bit of...*Othello*! Good night, sweet pod!