

AUDITIONS

KODIAK ARTS COUNCIL PRESENTS

WILLIAM SHAKESPEARE'S

ROMEO & JULIET

*Experience the timeless passion
of Romeo & Juliet with our
community theatre production
directed by Sacha Grandoit.*

**Friday Nov. 14 at 6 pm or
Saturday Nov. 15 at 11 am**

GERALD C. WILSON AUDITORIUM

enter through stage door

Roles for adults and high
school students. Pick up
audition packets at the Arts
Council office or online

More info:
www.kodiakarts.org





Romeo & Juliet Audition Notes

- **We're not scary! Honest! We want to see you doing your best** and to have all of you as part of a fantastic show and a fun rehearsal process. Come into that audition room and have fun with the script.
- We are not **looking for the 'finished' performance** in the audition. What we're looking for is potential and people we can work with to create a great show.
- We are looking for the best person to fit each character, but also considering how the cast will fit together on stage. We love having a diverse cast of performers from all across the school.
- **You do not have to memorize the lines for the audition**, but it helps if your familiar and or off book so you have plenty of mental freedom to play! Fun tip to help you be at ease- make sure to engage great facial expressions, gestures and movements, don't let holding the script hold you back.
- We'll ask you in the audition room what characters you have your eye on, but don't worry if you don't get your favorite: **we'll use your audition to consider you for all the possible characters.**
- Please have a look at the **draft rehearsal schedule** and make sure you can commit to the rehearsals and show dates. **If you have conflicts, out of town, for the majority of the rehearsal period and or production run** itself, sadly it will not be possible to be part of this production.

Characters

- We've selected small **extracts/audition sides** which display the main roles' key characteristics. You may be asked to read the scene more than once alongside different partners, or with one of the panel reading in the other character's lines.
- For some characters there are two scenes to show two sides of the characters. We might just be happy to see one, or ask you to read both.
- We would like Romeo, Lord Capulet and Paris to be male, Juliet and Lady Capulet to be female. The roles of Mercutio, Tybalt, Nurse, Friar Lawrence, Benvolio, Lord Montague and all the minor characters are open to everyone.
- If you would like to try out multiple characters, you are welcome to prepare two contrasting scenes. (Ask for advice on which two would be the best combination.)
- We will only allow you to read a maximum of two scenes in your audition; this will be plenty for us to gauge your skills and style.
- Even if you're only interested in a smaller character, please come and audition one of the extracts to show us your skills. For **Lord Montague, read Lord Capulet**. For **Paris, read either Romeo or Benvolio**. For **Sampson & Gregory, read Tybalt**. For **Abraham, read Benvolio**.

In the audition room (green room)

- In the audition room, we might stop you short of the end of your scene. Please don't worry, this is not necessarily a good or a bad sign: you've made a successful strong impression!
- We might stop to give you a director's suggestion and ask you to read a bit of your scene again with that in mind. This is not a criticism: it's your chance to show that you can work with direction to build a character.

**Romeo & Juliet Audition Dates & Times:**

Friday, November 14 at 6pm

Saturday, November 15 at 11am (alternative)

Roles are for adults and students in high school. All who are able to are encouraged to attend auditions on Friday, November 14 at 6pm. If you have a scheduling conflict on Friday, we will also audition actors on Saturday, November 15 at 11am. You only need to attend one audition event.

Performance Dates:

Five Performances: Saturday, March 7, Sunday, March 8, Friday March 13, Saturday March 14, and Sunday, March 15, 2026.

What to expect:

Enter through the Gerald C. Wilson auditorium stage door which is located near the loading bay next to the middle school in the auditorium parking lot.

Participants should complete an audition form indicating desired roles. Please be prepared to list any and all scheduling conflicts you may have for evening and weekend rehearsals in January, February, and March. We highly recommend you fill the audition form in advance online: <https://form.jotform.com/252955877450167>

You will be assigned a number and we will take a photograph of you. Once this and your audition form is complete please take a seat in the Auditorium seating area and wait for your number to be called.

Please come in clothing that is comfortable to move in. We will start the audition a group warm up before transitioning to the readings.

Audition sides (scene selections) are included in the packet and will be available at auditions.

Have fun!

Romeo & Juliet Characters

Romeo (MALE *Leading role. Lots of lines. Little off-stage time. Called for EVERY rehearsal)*

Romantic lead. Impulsive, privileged teenager. Goes from playful poet to flirty to petulant tantrum.

Juliet (FEMALE *Leading role. Lots of lines. Called for almost every rehearsal)*

Romantic lead. Impulsive teenager. Some naivety and some wisdom. Plays coy, flirty, equivocator and tantrum.

Nurse (FEMALE or MALE *Major role. Lots of lines. Comic energy and timing important. Called for most rehearsals)*

Juliet's nursemaid and confidant. Comic character.

Lady Capulet (FEMALE *Major role. Lots of lines)*

Juliet's mother. Plays authoritative, motherly, grieving.

Lord Capulet (MALE *Major role. Lots of lines. Authoritative stage presence important)*

Juliet's father. Authority figure. Strong, controlling, arrogant, proud.

Friar Lawrence (MALE or FEMALE *Major role. Lots of lines)*

Trusted by Romeo and Juliet, central to their marriage, plan to run away and their deaths. Wise, calming influence but also flawed.

Benvolio (MALE or FEMALE *Significant role. Rest in Act 4&5.)*

Romeo's cousin. Peacekeeper and friend. Some humor.

Mercutio (MALE or FEMALE *Significant role. Comic energy and stage presence important. Rest in Act 4&5. The full Queen Mab speech does not feature in this abridged edition.)*

Romeo's friend. Energetic, humorous, bawdy. Dies in duel with Tybalt.

Tybalt (MALE or FEMALE *Significant role. Rest in act 4&5)*

Antagonist. Juliet's cousin. Always looking for a fight. Kills Mercutio and killed by Romeo.

Lord Montague (MALE *Medium role. Will do some ensemble work also)*

Romeo's father. Patriarch, authority figure

Paris (MALE *Medium role. May do some ensemble work also)*

Suitor to Juliet. Nice boy, but straight laced and dull.

Ensemble Roles

Sampson, Gregory – Brawling boys. Lines in opening scene. Non-speaking elsewhere.

Abraham – Romeo's friend/servant. A few lines in multiple scenes.

Servant 1, Servant 2, Servant 3, Peter – 1 speaks a few lines. Others non-speaking.

Friar John – 1 scene speaking with Friar Lawrence.

Act 1 Prologue, Act 2 Prologue – Greek Chorus. Short monologue.

First/Second/Third Watchman – A few lines in the final scene.

Lady Montague – Potential non-speaking appearances.

Apothecary – 1 scene speaking with Romeo.

Romeo & Benvolio

Romeo is an impulsive teenager, educated, privileged and philosophical, but also prone to rash decisions and short-sighted unwise decisions. He is a boy trying to be a man.

Benvolio, his cousin, is a good influence and more level headed, encouraging peace.

In this extract, Romeo is obsessed with a girl (Rosaline) who doesn't love him back and Benvolio tries to persuade him to date someone new.

Benvolio. Alas, that love, so gentle in his view,
Should be so tyrannous and rough in proof!
Tell me in sadness, who is that you love.

Romeo. She'll not be hit
With Cupid's arrow; she hath Dian's wit;
And, in strong proof of chastity well arm'd,
From love's weak childish bow she lives unharm'd.
She hath forsworn to love, and in that vow
Do I live dead that live to tell it now.

Benvolio. Be ruled by me, forget to think of her.

Romeo. O, teach me how I should forget to think.

Benvolio. By giving liberty unto thine eyes;
Examine other beauties.

Romeo. He that is stricken blind cannot forget
The precious treasure of his eyesight lost:

Romeo, having killed Tybalt, is distraught at the thought of being banished and separated from Juliet forever.

Romeo. Ha, banishment! be merciful, say 'death';
For exile hath more terror in his look,
Much more than death: do not say 'banishment.'
There is no world without Verona walls,
But purgatory, torture, hell itself.
'Tis torture, and not mercy: heaven is here,
Where Juliet lives; and every cat and dog
And little mouse, every unworthy thing,
Live here in heaven and may look on her;
But Romeo may not: he is banished:

After the deaths of Mercutio and Tybalt, Benvolio explains what has happened to the Prince, trying to emphasise Tybalt's aggression and Romeo's honour

Benvolio. Tybalt, here slain, whom Romeo's hand did slay;

Romeo that spoke him fair, and urged withal
Your high displeasure: all this uttered
With gentle breath, calm look, knees humbly bow'd,
Could not take truce with the unruly spleen
Of Tybalt deaf to peace,
An envious thrust from Tybalt hit the life
Of stout Mercutio, and then Tybalt fled;
But by and by comes back to Romeo,
Who had but newly entertain'd revenge,
And to 't they go like lightning, for, ere I
Could draw to part them, was stout Tybalt slain.
And, as he fell, did Romeo turn and fly.

Friar Lawrence

Friar Lawrence is a clergyman trusted by both Romeo and Juliet. He is usually calm and wise, though his plans for their secret marriage and their unsuccessful elopement to Mantua cause tragedy.

In this extract, the Friar tells Romeo he should be grateful to be banished rather than executed and that he should spend a final night with Juliet before fleeing.

Friar Laurence. Hold thy desperate hand:

Art thou a man? thy form cries out thou art:
Thy tears are womanish; thy wild acts denote
The unreasonable fury of a beast:

thy Juliet is alive,

There art thou happy: Tybalt would kill thee,
But thou slew'st Tybalt; there art thou happy too:
The law that threaten'd death becomes thy friend
And turns it to exile; there art thou happy:
Go, get thee to thy love, as was decreed,
Ascend her chamber, hence and comfort her:
But look thou stay not till the watch be set,
For then thou canst not pass to Mantua;

Juliet & Lady Capulet

Juliet is a teenage girl, a little younger than Romeo. She has a little wisdom and self-control, but is also naïve, impulsive and emotional like him.

Lady Capulet, Juliet's mother, is both caring and authoritative. She is excited for her daughter to be married, but obedient to her husband.

In this extract, Juliet has been grieving Tybalt's death and Romeo's banishment. Lady Capulet delivers the 'good' news that her father has arranged for her to marry Paris, but this does not cheer Juliet.

Lady Capulet. But now I'll tell thee joyful tidings, girl.

Thou hast a careful father, child;

One who, to put thee from thy heaviness,

Hath sorted out a sudden day of joy,

Juliet. Madam, in happy time, what day is that?

Lady Capulet. Marry, my child, early next Thursday morn,

The gallant, young and noble gentleman,

The County Paris, at Saint Peter's Church,

Shall happily make thee there a joyful bride.

Juliet. Now, by Saint Peter's Church and Peter too,

He shall not make me there a joyful bride.

I wonder at this haste; that I must wed

Ere he, that should be husband, comes to woo.

I pray you, tell my lord and father, madam,

I will not marry yet; and, when I do, I swear,

It shall be Romeo, whom you know I hate,

Rather than Paris. These are news indeed!

Lady Capulet. Here comes your father; tell him so yourself,

And see how he will take it at your hands.

In this famous speech, Juliet at her balcony wishes Romeo was not a Montague and she not a Capulet, so they could be together.

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.

'Tis but thy name that is my enemy;

What's in a name? that which we call a rose

By any other name would smell as sweet;

So Romeo would, were he not Romeo call'd,

Retain that dear perfection which he owes

Without that title. Romeo, doff thy name,

And for that name which is no part of thee

Take all myself.

Nurse

N/B Auditionees for the Nurse, please also prepare Mercutio's scene.

Juliet's nursemaid is a bubbly, comic character who also interacts with Romeo, Mercutio, Friar Lawrence and the Capulets, and seems to be Juliet's only friend.

In this extract, the Nurse tries to cheer up Juliet and advises that she is best to marry Paris, and perhaps she'll be even happier with him than with Romeo.

Try to inject some of the jolly, silly energy of the nurse into this speech.

Nurse. Faith, here it is.

Romeo is banish'd; and all the world to nothing,

Then, since the case so stands as now it doth,

I think it best you married with the county.

O, he's a lovely gentleman!

Romeo's a dishclout to him:

I think you are happy in this second match,

For it excels your first: or if it did not,

Your first is dead; or 'twere as good he were,

As living here and you no use of him.

Lord Capulet & Tybalt

Lord Capulet, Juliet's father, is an authoritative patriarch, strong enough even to control Tybalt. He is a loving father in Act 1, but will not tolerate Juliet's ingratitude and disobedience in Act 3.

Tybalt, Juliet's cousin, is hot-headed and always looking for a fight. He challenges Romeo to a duel for gate-crashing the Capulet's party, kills Mercutio and is killed by Romeo.

At the Capulet's party, Tybalt has spotted Romeo and wants to confront him, but Lord Capulet puts him in his place and forbids him.

Tybalt. This, by his voice, should be a Montague.

What dares the slave

Come hither, cover'd with an antic face,

To fleer and scorn at our solemnity?

Now, by the stock and honour of my kin,

To strike him dead, I hold it not a sin.

Capulet. Why, how now, kinsman! wherefore storm you so?

Tybalt. Uncle, this is a Montague, our foe,

A villain that is hither come in spite,

To scorn at our solemnity this night.

Capulet. Content thee, gentle coz, let him alone;

He bears him like a portly gentleman;

And, to say truth, Verona brags of him

To be a virtuous and well-govern'd youth:

Therefore be patient, take no note of him:

Tybalt. I'll not endure him.

Capulet. He shall be endured:

Tybalt. I will withdraw: but this intrusion shall

Now seeming sweet convert to bitter gall.

Mercutio [and Romeo]

N/B Auditionees for Mercutio, please also prepare the Nurse's speech.

Mercutio is a lively, saucy, trouble-making friend of Romeo. His innuendo laden words in Act 1 encourage Romeo to seek new love at the party; he rudely jests with the Nurse; in act 3 he goads Tybalt and hot headedly ends up in a fight on Romeo's behalf that leads to his own death.

In this extract, Mercutio is trying to convince Romeo to forget about Rosaline and enjoy being promiscuous at the party.

Bring as much comic energy to this as you can, and look out for the innuendo.

Romeo. Give me a torch: I am not for this ambling;
Being but heavy, I will bear the light.

Mercutio. Nay, gentle Romeo, we must have you dance.

Romeo. Not I, believe me: you have dancing shoes
With nimble soles: I have a soul of lead

Mercutio. You are a lover; borrow Cupid's wings,
And soar with them above a common bound.

Romeo. I cannot bound a pitch above dull woe:
Under love's heavy burden do I sink.

Mercutio. And, to sink in it, should you burden love;
Too great oppression for a tender thing.

Romeo. Is love a tender thing? it is too rough,
Too rude, too boisterous, and it pricks like thorn.

Mercutio. If love be rough with you, be rough with love;
Prick love for pricking, and you beat love down.

Romeo. Peace, peace, Mercutio, peace!
Thou talk'st of nothing.

Rehearsal Plan – Romeo & Juliet

General Notes-

- Rehearsal times are from 7:00–9:00 p.m. (6:30–6:45 p.m. warm-up) unless otherwise specified.
- Dates are currently **To Be Announced (TBA)**; a detailed calendar will be issued later.
- Cast members must notify the director (Sacha) and stage manager if they are late or absent.
- Technical integration sessions and dress rehearsals may be scheduled earlier (6:00 p.m.) as needed.

Week-by-Week Breakdown

Week & Session	Session Focus	Scenes / Materials	Participants	Primary Objectives	Notes
Week 2 – Session A (TBA)	Company Read-through	Complete script read	All speaking roles & optional ensemble	Introduce cast & team; discuss themes and tone	Ensemble participation encouraged
Week 2 – Session B (TBA)	Physical Warm-up & “WHOOSH!”	Ensemble movement sequences	Full company	Develop ensemble cohesion and physical language	—
Week 3 – Session A (TBA)	Juliet’s Bedroom & Balcony	1.5b, 2.2, 2.4c	Romeo, Juliet, Nurse	Block bedroom and balcony scenes; refine intimacy	Integrate mask choreography
Week 3 – Session B (TBA)	Prologues & Court Scenes	1.2a, 1 Prologue, 2 Prologue	Lord Capulet, Paris, Servant1	Stage narration and feuding family introductions	—
Week 3 – Session C (TBA)	“Mean Streets” & Street Brawl	1.1a	Full ensemble, principal fighters	Choreograph the opening fight; establish	Emphasize safety and pacing

Rehearsal Plan – Romeo & Juliet

Kodiak

Week & Session	Session Focus	Scenes / Materials	Participants	Primary Objectives Verona's tension	Notes
Week 3 – Session D (TBA)	Meetings & Nurse Scene	2.5, 3.2, 3.5c	Juliet, Nurse, supporting cast	Stage Nurse's errand and Act 3 scenes	—
Week 4 – Session A (TBA)	Family Confrontations	1.3, 3.5b	Juliet, Lady Capulet, Nurse, Servant2, Lord Capulet	Block scenes of conflict and parental guidance	—
Week 4 – Session B (TBA)	Montague Subplots	1.1c, 1.2b	Romeo, Benvolio, Servant1	Stage Romeo's introduction and servant exchange	—
Week 4 – Session C (TBA)	Capulet Party & Ball	1.5a, 1.5c	Ensemble, Romeo, Juliet, Tybalt, Mercutio, others	Choreograph the ball and key encounters	—
Week 4 – Session D (TBA)	Friars & Letters	5.2, 1.1b	Friar Lawrence, Friar John, Benvolio, Lord Montague	Stage the letter misdelivery and continued tension	—
Week 5 – Session A (TBA)	Frolic & Friends	1.4, 2.1a, 2.4a	Romeo, Benvolio, Mercutio	Rehearse Mercutio's speech and companion scenes	—
Week 5 – Session B (TBA)	"False Funeral" & Family Pressure	4.2 & 4.3, 4.5	Juliet, Nurse, Lord & Lady Capulet, Paris, Friar Lawrence	Stage Juliet's feigned consent, funeral plan and family mourning	—

Rehearsal Plan – Romeo & Juliet

Kodiak

Week & Session	Session Focus	Scenes / Materials	Participants	Primary Objectives	Notes
Week 5 – Session C (TBA)	“Fly Fortune’s Fool” Fight	3.1c	Romeo, Benvolio, Prince, Lords Capulet/Montague, others	Block Romeo–Tybalt confrontation and Mercutio’s death	—
Week 5 – Session D (TBA)	Plans & Confessions	4.1a, 4.1b, 2.3, 2.6	Juliet, Friar Lawrence, Paris, Romeo	Stage the confession, Friar’s plan, and wedding scene	—
Week 6 – Session A (TBA)	Mercutio’s Taunts & Nurse’s Visit	2.4b, 3.1b	Romeo, Benvolio, Mercutio, Nurse, Peter (optional), Tybalt	Rehearse Nurse’s visit and duel lead-up	—
Week 6 – Session B (TBA)	Act 1 & 2 Recap	All scenes through Act 2	Full company	Run through Acts 1 and 2; refine timing and transitions	—
Week 7 – Session A (TBA)	Morning After & Banishment	3.5a, 3.3a, 3.3b	Romeo, Juliet, Nurse, Friar Lawrence	Stage Romeo and Juliet’s farewell and banishment plan	—
Week 7 – Session B (TBA)	Benvolio & Mercutio Lead-up	3.1a	Benvolio, Mercutio, Tybalt and followers	Rehearse pre-fight interactions and character arcs	—
Week 7 – Session C (TBA)	Ensemble Recap	All ensemble sequences	Full ensemble	Polish dance, fight, and crowd choreography	—
Week 7 – Session	Tombs & Apothecary	5.3a, 5.1	Romeo, Juliet, Paris, First Watchman,	Stage tomb arrival and	—

Rehearsal Plan – Romeo & Juliet

Kodiak

Week & Session	Session Focus	Scenes / Materials	Participants	Primary Objectives	Notes
n D (TBA)			Abraham, Apothecary	apothecary scene	
Week 8 – Session A (TBA)	Final Scene & Curtain Bows	5.3b & bows	Full company	Block finale, reconciliation, and curtain calls	—
Week 8 – Session B (TBA)	Run & Fix Acts 1 & 2	Full run of Acts 1 & 2	Full company	Identify issues and refine performance across first two acts	—
Week 9 – Session A (TBA)	Run & Fix Act 3	Full Act 3 run	Full company	Polish emotional beats and fight sequences in Act 3	Extended call as needed
Week 9 – Session B (TBA)	Run & Fix Acts 4 & 5	Full run of Acts 4 & 5	Full company	Finalize staging, physical theatre, and cue integration for final acts	Extended call as needed
Week 10 – Session A (TBA)	Technical Run-through	Full dress/tech run	Full company and production crew	Incorporate lights, sound, set changes and costumes; final cues and quick-changes	Wrap up technical issues before preview