



*The Other Theatre Company*

# Romeo and Juliet

An adaptation of the play by William Shakespeare

## **AUDITION DATES**

**2, 3 September 2017**

## **PERFORMANCE DATE**

**ALBURY BOTANIC GARDENS**

**2, 3, 9, 10 March 2018.**

Thanks so much for auditioning for our production!

Hopefully you will find everything you need to prepare you for your audition-if not please feel free to call **CHRISTINE DUFF DIRECTOR ON 0412 112 486 or PRODUCER PETER UNIACKE on 02 6058 6381 (BH) or 0435 961 239 (AH)**. (Even if you are just running late on the day!)

There are a number of main roles here for both males and females and we will be flexible in age ranges. Our audience will have expectations of the play, for some it is the only Shakespeare they know, so we are keeping our casting fairly traditional but with a few surprises if we get the right people. What we're saying to you is, don't rule yourself out of auditioning for any of the roles.

If you are looking at auditioning for the ensemble or one of our smaller parts (line wise that is) then be aware you may end up playing a number of scenes and may be one or two (or more) characters. (Verona was a crowded place) SO please, if you are auditioning for a main role, please consider also doing some ensemble work – it will give you at least one cameo role, if not two. (we don't want you sitting around) SO read the list of roles for the ensemble as well. There will also be a small amount of dancing for some characters so please let us know if you have any dancing training or skills.

This year we are aiming to get our audience involved in our show – barracking, cheering, and taking sides. So we are looking for big interactive performances – but don't worry if you're a little nervy (natural at auditions) or haven't done that type of thing before, we'll show you how.

Please read the pieces we've chosen, you'll be given a few chances to go through them for us, we know what nerves do to people in auditions. We'll give you a few ideas as well so you should get to read them a few times. We will probably also try you out with a bit of something else to check your range.

A significant feature of Romeo and Juliet are the duels and sword fighting. We want these scenes to be exciting in the vein of the old swash buckling movies. If you are not comfortable with participating in this kind of action nor the risks it may involve please tell us at the audition. The same goes for Romeo and Juliet – you will have to be comfortable with kissing and romance in your scenes. Again please let us know if you, or your partners (so please discuss this with them), would not be comfortable with this aspect of performance.

Please review the detailed production schedule. Actors will not be required at every rehearsal but we ask that you do check the attendance necessary for each role. We have endeavoured to ensure each scene is rehearsed at least twice as a stand-alone as well as stage fighting sequences and other necessary scene work so each actor will have a slightly different schedule and demand made on their time. We will also be expecting that each actor cast will have a complete set of theatre blacks to wear as part of their costuming if required. You are also required to supply your own make up / hair products.

Please be prepared to tell us how you found out about the auditions for this show so that we can improve upon our publicity.

If you have any other skills, please let us know so we can throw them into the mix. Your director is a juggler, musician and stilt walker. If you have some skills, we could add to a scene we might just take you up on the offer. Book in early, be prepared and we look forward to seeing you.

All the best.

Booking Auditions <https://www.trybooking.com/book/event?eid=288580&bof=1>

**We will be telephoning each candidate with the results of their audition BEFORE the 7<sup>th</sup> of September.**

## Roles for Romeo and Juliet

### **Ensemble will be required to fill ALL these roles**

Chorus members for the Prologue/Peter/ Capulet servant who can't read/Apothecary/Friar John/Prince's Page/Mercutio's Page/First Watchman/Second Watchman/Female servant Capulet/Female Guest/ Rosaline/Novice (male) /guests at the party/Montague boys/ citizens of Verona/Prince's attendants/ 9 male 3 female specifically and then many others for various group scene roles in which you will be required to perform specific roles.

*Ref p4*

### **Principal roles:**

**Sampson-** Sampson is the livelier, funny man to Gregory who is smarter, slower to anger and tolerates his companion's attempts at humour. (will be part of the ensemble)

*Ref p40*

**Gregory** Sampson is the livelier, funny man to Gregory who is smarter, slower to anger and tolerates his companion's attempts at humour. (will be part of the ensemble)

*Ref p40*

**Abraham** An intimidating presence. (will be part of the ensemble)

*Ref p40*

**Balthasar** smaller male, fighter but younger or same age as Romeo. Boyish but trying to be one of the lads, a little scared of what this leads him to at times, sensitive. (will be part of the ensemble)

*Ref p48*

**Benvolio** sensible one of the group who is Romeo's friend and sometimes mentor, credible fighter.

*Ref p31*

**Tybalt** good looking capable, cruel and must be believed to be capable of spiteful violence. Passionate role with no softness.

*Ref p43*

**Capulet** an older man.

*Ref p22*

**Lady Capulet**, Mrs C ranges between cold anger as well as strong anger.

*Ref p36*

**Montague** an older man. A caring father (may be part of the ensemble)

**Lady Montague** Mrs M needs to do a lot of weepy stuff (and may be part of the ensemble)

**Prince** older but not as old as Capulet and Montague, regal looking. (may be part of the ensemble)

*Ref p35*

**Romeo**, needs to be able to act young teenage boy as well as the maturing young man, needs to be able to handle lines, fight, needs to have a good acting range.

*Ref p15*

**Paris** regal looking, credible fighter, gentle at times (may be part of the ensemble) He is the good looking, privileged young man about town.

**Nurse** needs to be secure with lines and confident. Will need to be able to pull off the comedy, and later on in the play, the intense drama of this role.

**Juliet** needs to be able to play child-like through to mature young lady, needs to be good with lines and again have a good acting range.

**Mercutio** clownish alpha male, must be charismatic, able to fight, crack jokes and generally show off.

**Friar Laurence** needs to be able to play the boffin and pass as idealistic priest. An optimist and an idealist, one who hopes for the best.

**Rosaline** Romeo's former beautiful muse (will be part of the ensemble)

**Please be aware of the rules and expected conduct of Rehearsals**

1. DO NOT- bring non-cast or crew persons to rehearsals, the exception to this is if you have cleared it with the director prior to the rehearsals. There are all sorts of safety issues here as well as people trying out new ideas and wanting quiet time before and after rehearsal to prepare and debrief.
2. DO NOT forget to be careful about safety -or you cannot be part of the production. Observe all safety rules and if in doubt at any time ask. A good rule to follow is if you haven't been trained and it is nothing to do with you- then leave it alone.
3. DO NOT- wear your costume anywhere except to and from the dressing room, during fittings and during the performance. It is NOT a dress up. There will be arranged times for family and friends to get a photo-ask the director.
4. DO NOT- take food or drink onstage. Do not make other people wait for you to finish chatting or finishing your unscheduled break. It is intensely annoying and could mean you don't get cast next time because you waste other people's time.
5. DO NOT- forget to prepare for rehearsal, the scenes are scheduled, at least know what scene it is and what your character is doing. Read up in advance if necessary, and make notes.
6. DO- be quiet in rehearsal. Chatting backstage distracts from the action on stage and is very self-centred. Whatever you might think, we can *always* hear you. Go outside if you need to chat while a rehearsal is happening.
7. DO – clean up as you go. Put your costumes on a hanger, use a bin, put your make up away immediately after use. Telling people you will clean up your area after the show is no comfort to those who have to put up with it NOW. This can lead to friction and poor hygiene and people won't want to work with you in another show and in extreme cases can lead to people not being cast again.
8. DO NOT – bring in your bad mood and dump it on everyone else. Leave it outside and give your performance and the production team 100%-that's what the audience are paying you for and you have a responsibility to them. No one likes a drama queen. Remember you are responsible for the energy you bring into the room!
9. DO-know your cue and be ready for it in rehearsal. Again if you have to be found each time your cue comes up then we will start questioning your focus and commitment to the show. You may be recast or at least not considered as seriously for a role next time.
10. NO ELECTRONIC devices-pagers, mobiles, games, ipods and the like are allowed to be on at all during rehearsal. As well as causing people to miss cues, they can be a constant source of friction and annoyance. Turn them to silent and focus on the people acting their hearts out in front of you. Nobody likes to be being ignored whilst they are on stage and working hard.
11. In the audience you must be quiet, you must stay out of the way of production team members. Remember we are all working on the same show, everyone is important.
12. NEVER – touch or move anyone's prop. A prop is ultimately the responsibility of the actor who handles it and the prop master. Many a performance has been ruined and actor upset because a prop is not where they left it or another just wanted to try it out. The simple rule is-leave it alone.
13. A rehearsal is not a place for practical jokes. A rehearsal is stressful enough without the added anxiety of a practical "joke". It wastes valuable rehearsal time in rehearsal, but in a performance can result in missed cues, lost characters and lines and can be the cause of animosity amongst a cast. Wait until the performance is over and nobody's performance is on the line-then it might be funny.
14. DO NOT- add lines or other business for a laugh. You might think it is funny, the audience might laugh, but your fellow actors will wonder what happened to their cue and lose their concentration as it is not what has been rehearsed. The director will hate you and you will spoil a team effort with your showing off. Audience members who know the show will be disappointed too. This is called upstaging and generally marks down any inexperienced actor as an attention seeker who cannot follow direction. Remember we want a team show-not an individual showing off.
15. Always consider technical staff, directors and musicians before going for your break. They are working to set up before you, are "on" the whole running time and will probably be still there packing up after you leave. Be nice to them and make sure they are provided for. Offer to help whenever you can. After all, they are the ones making you seen and heard, with their lights and sound, getting you into costume, checking and maintaining your props and a lot of things you probably didn't know about. They are also harder to replace than actors.
16. No Smoking except in the designated areas.
17. No consumption of alcohol before or during a performance. We have an obligation to give our best show each time.
18. No bad language-it puts people on edge and does not set a good example to younger performers. What you consider reasonable language may not be considered by others to be reasonable. Your standards should not be forced on anyone, we are a team, so be considerate.

19. Be at the venue for the rehearsal on time. Do not call us on the morning of or the evening of, the rehearsal. We cannot reschedule the rehearsal in this small amount of time. Let us know if you can't make it at least a day before so we can ring those attending and let them know if they still need to come along and what scene we'll be doing without you there. We may have to even schedule something different and call in people who thought they had the day off. Remember you will also have to, if the scene designated goes ahead without you, get the notes from someone who was there so you don't fall behind. You should only miss rehearsals if there is an EMERGENCY. (forgetting another appointment is not an emergency)

Please be aware that the director and producer reserve the right to recast a role in appropriate circumstances.

## AUDITION PIECES

You are welcome to assume that the audition will be a read only.

You will not be expected to memorise these pieces (however you are welcome to do so if you prefer).

### ENSEMBLE

#### PROLOGUE

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-cross'd lovers take their life;  
Whose misadventured piteous overthrows  
Do with their death bury their parents' strife.  
The fearful passage of their death-mark'd love,  
And the continuance of their parents' rage,  
Which, but their children's end, nought could remove,  
Is now the two hours' traffic of our stage;  
The which if you with patient ears attend,  
What here shall miss, our toil shall strive to mend.

## **MERCUTIO PIECE 1**

### **MERCUTIO**

O, then, I see Queen Mab hath been with you.  
She is the fairies' midwife, and she comes  
In shape no bigger than an agate-stone  
On the fore-finger of an alderman,  
Drawn with a team of little atomies  
Athwart men's noses as they lie asleep;  
And in this state she gallops night by night  
Through lovers' brains, and then they dream of love;  
O'er courtiers' knees, that dream on court'sies straight,  
O'er lawyers' fingers, who straight dream on fees,  
O'er ladies' lips, who straight on kisses dream,

### **ROMEO**

Mercutio...

### **MERCUTIO**

Which oft the angry Mab with blisters plagues,  
Because their breaths with sweetmeats tainted are:  
Sometime she gallops o'er a courtier's nose,  
And then dreams he of smelling out a suit;  
Sometime she driveth o'er a soldier's neck,  
And then dreams he of cutting foreign throats,  
Of breaches, ambuscadoes, Spanish blades,  
Of healths five-fathom deep; and then anon  
Drums in his ear, at which he starts and wakes,  
And being thus frightened swears a prayer or two  
And sleeps again. This is that very Mab  
That plaits the manes of horses in the night,  
And bakes the elflocks in foul sluttish hairs,  
Which once untangled, much misfortune bodes:  
This is the hag, when maids lie on their backs,  
That presses them and learns them first to bear,  
Making them women of good carriage:  
This is she—

### **ROMEO**

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

### **MERCUTIO**

True, I talk of dreams,  
Which are the children of an idle brain,  
Begot of nothing but vain fantasy,  
Which is as thin of substance as the air



## **MERCUTIO PIECE 2**

### **SCENE IV. A street.**

*Enter BENVOLIO and MERCUTIO*

#### **MERCUTIO**

Where the devil should this Romeo be?  
Came he not home to-night!

#### **BENVOLIO**

Not to his father's; I spoke with his man.

#### **MERCUTIO**

Ah, then it is that same pale hard-hearted wench, Rosaline,  
who Torments him so, that he will sure run mad.

#### **BENVOLIO**

Tybalt, the kinsman of old Capulet,  
Has sent a letter to his father's house.

#### **MERCUTIO**

A challenge, on my life I bet.

#### **BENVOLIO**

Romeo will answer it.

#### **MERCUTIO**

Any man that can write may answer a letter.

#### **BENVOLIO**

No, he will answer the letter's master, how he  
dares, being dared.

#### **MERCUTIO**

Alas poor Romeo! he is already dead; stabbed with a  
Cupid's black eye; shot through the ear with a  
love-song; the very pin of his heart cleft with the  
blind bow-boy's butt-shaft: and is he the man to  
encounter Tybalt?

#### **BENVOLIO**

Why, what is Tybalt?

#### **MERCUTIO**

More than prince of cats, I can tell you now  
He fights like a music player, all precision,  
And makes his time and distance perfect play.  
With one and two and three and in your chest.  
He is a gentleman and a duelist

And none who fight him live to tell the tale.

*Enter ROMEO*

**MERCUTIO**

Where did you vanish to last night.  
You gave us both the slip most prettily.

**ROMEO**

Good morrow to you both. What counterfeit did I give you?

**MERCUTIO**

The slip, sir, the slip; can you not conceive?

**ROMEO**

Pardon, good Mercutio, my business was great; and in  
such a case as mine a man may strain courtesy.

**MERCUTIO**

And more besides. Nay we forgive you,  
For now you are sociable, now you are our Romeo; now you  
are what you are, by art as well as by nature:  
for this drivelling love is like a great caveman,  
that runs lolling up and down to hide his bauble in a hole  
*With this Mercutio has been getting more and more animated*

**BENVOLIO**

Stop there, stop there.

*This is getting too much for Benvolio*

**MERCUTIO**

Thou desirest me to stop in my tale against the hair.

**BENVOLIO**

Thou wouldst else have made thy tale large.

**MERCUTIO**

O, thou art deceived; I would have made it short:  
for I was come to the whole depth of my tale; and  
meant, indeed, to occupy the argument no longer.

*Again Mercutio thinks his puns are hilarious*

## **JULIET PIECE 1**

### **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.

### **ROMEO**

[Aside] Shall I hear more, or shall I speak at this?

### **JULIET**

'Tis but thy name that is my enemy;  
Thou art thyself, though not a Montague.  
What's Montague? it is nor hand, nor foot,  
Nor arm, nor face, nor any other part  
Belonging to a man. O, be some other name!  
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.

### **ROMEO**

I take thee at thy word:  
Call me only love, and I'll be new baptized;  
Henceforth I never will be Romeo.

### **JULIET**

What man art thou that thus hidden in nights darkness  
listens in on my counsel?

### **ROMEO**

Without my name,  
I know not how to tell you who I am:  
My name, dear saint, is hateful to myself,  
Because it is an enemy to you;  
Had I written it down, I would tear the word up.

### **JULIET**

My ears have not yet drunk a hundred words  
Of that tongue's utterance, yet I know the voice:  
Art you not Romeo and a Montague?

### **ROMEO**

Neither, fair saint, if either you dislike.

*Romeo climbs up to bring himself level with Juliet*

**JULIET**

How came you here, tell me  
The orchard walls are high and hard to climb,  
And this place death, considering who you are,  
If any of my kinsmen find you here.

**ROMEO**

With love's light wings did I climb these walls;  
For stony limits cannot hold love out,  
And what love can do that dares love attempt;  
Therefore thy kinsmen are no stop to me.

**JULIET**

If they do see thee, they will murder thee.

**ROMEO**

I have night's darkness to hide me from their sight;  
And if you love me, let them find me here:  
My life were better ended by their hate,  
Than death without your love.

**JULIET**

I blush to think what you have heard tonight  
For what you heard me say  
If I should ask you for vows of love  
I know you will say Ay! But if you swear you may  
Prove false. They say that Jove  
Does laugh at lovers' perjuries. And will you now  
Call me too fast? When had you not heard me,  
I should be as slow as ice. Oh, Romeo,  
Trust me and I will prove more true than those  
Who play the game with far more cunning wit.

**ROMEO**

Lady, by yonder blessed moon I swear  
That tips with silver all these fruit-tree tops—

**JULIET**

O, swear not by the moon, the inconstant moon,  
That monthly changes in her circled orb,  
Lest that thy love prove likewise variable.

**ROMEO**

What shall I swear by?

**JULIET**

Do not swear at all;  
Or, if thou wilt, swear by thy gracious self,  
Which is the god of my idolatry,  
And I'll believe thee.

**ROMEO**

If my heart's dear love—

**JULIET**

Well, do not swear: and listen hard.  
Are we too rash? Too unadvised? Too quick?

**ROMEO**

No! For this bud of love, in summer's breath,  
Will prove a beauteous flower when we next meet. I promise

*A noise*

**JULIET**

Go! And good night, and let sweet rest, come into your  
Heart and mine within my breast

*Romeo retreats and then,*

**ROMEO**

O, wilt thou leave me so unsatisfied?

**JULIET**

What satisfaction canst thou have to-night?

**ROMEO**

The exchange of thy love's faithful vow for mine.

**JULIET**

I gave you mine before you didst request it:  
And yet I would it were to give again.

*NURSE calls within*

**NURSE**

[Within] Madam!

**JULIET**

I hear some noise within; dear love, adieu!  
Anon, good nurse! Sweet Montague, be true.  
Stay but a little, I will come again.

*Exit, above*

**ROMEO**

O blessed, blessed night! I am afraid.  
Being in night, all this is but a dream,  
Too flattering-sweet to be substantial.

*Re-enter JULIET, above*

**JULIET**

Three words, dear Romeo, and good night indeed.  
If your claim of love be honourable,  
and your purpose marriage, send me word to-morrow,  
I'll find someone to send to you and find out,  
Where and what time we will perform the rite;  
And all my fortunes at your feet I'll lay  
And follow you my lord throughout the world.

## JULIET PIECE 2

### **SCENE II. Capulet's orchard.**

*Enter JULIET*

#### **JULIET**

Gallop apace, you fiery-footed steeds,  
Towards Phoebus' lodging: such a wagoner  
Would whip you, bright sun, to the west,  
And bring in the dark night immediately.  
Spread your close curtain, love-performing night,  
That runaway's eyes may wink and Romeo  
Leap into my arms, un-talked of and unseen.  
Lovers can see to do their amorous rites  
By their own beauties; or, if love be blind,  
It best agrees with night. Come, civil night,  
Come, gentle night, come, loving, black-brow'd night,  
Give me my Romeo; and, when he shall die,  
Take him and cut him out in little stars,  
And he will make the face of heaven so fine  
That all the world will be in love with night  
And pay no worship to the garish sun.  
O, I have bought the mansion of a love,  
But not possess'd it, and, though I am sold,  
Not yet enjoy'd: so tedious is this day  
As is the night before some festival  
To an impatient child that hath new robes  
And may not wear them. O, here comes my nurse,  
And she brings news; and every tongue that speaks  
But Romeo's name speaks heavenly eloquence.

*Enter NURSE, wringing her hands*

Now, nurse, what news?

Ay me! what news? why dost thou wring thy hands?

### **JULIET PIECE 3**

#### **SCENE V. Capulet's orchard.**

*Enter JULIET*

#### **JULIET**

The clock struck nine when I did send the nurse;  
In half an hour she promised to return.  
Maybe she cannot find him: oh that's not so!  
O, she is slow! O God, she comes!

*Enter NURSE and PETER*

O honey nurse, what news?  
Hast thou met with him? Send your man away!

#### **Nurse**

Peter, stay at the gate.

*Exit PETER*

#### **JULIET**

Now, good sweet nurse,--O Lord, you look so sad?  
Whatever news you bring cast off your gloom  
If your tale be glad then do not punish me  
By wearing such a mask of tragedy

#### **Nurse**

I am a-weary, give me leave awhile:  
Fie, how my bones ache! After the day I've had!

#### **JULIET**

I wish you hadst my bones, and I your news:  
Nay, come, I pray thee, speak; good, good nurse, speak.

#### **NURSE**

Jesu, why so fast? can you not wait awhile?  
Do you not see that I am out of breath?

#### **JULIET**

How can you be out of breath, when you have breath  
To say to me that you are out of breath?  
The excuse that you make in this delay  
Is longer than the news you excuse.  
Is your news good, or bad? answer me that; Say either:  
Let me be satisfied, is it good or bad?



## **ROMEO PIECE 1**

### **ROMEO**

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

### **MERCUTIO**

True, I talk of dreams,  
Which are the children of an idle brain,  
Begot of nothing but vain fantasy,  
Which is as thin of substance as the air

### **BENVOLIO**

This wind, you talk of, blows us from ourselves;  
Supper is done, and we shall come too late.

### **ROMEO**

I fear, too early: for my mind misgives  
Some consequence still hanging in the stars  
Shall bitterly begin its fearful date  
With this very night's revels and expire the term  
Of the despised life closed in my breast  
By some vile forfeit of untimely death.  
But yet He, that hath the steerage of my course,  
Direct my sail! Onwards!

### **BENVOLIO**

Strike, drum.

*Exeunt*

## **ROMEO PIECE 2**

### **SCENE II. Capulet's orchard.**

*Enter ROMEO*

**ROMEO**

He jests at scars that never felt a wound.

*JULIET appears above at a window*

But, soft! what light through yonder window breaks?

It is the east, and Juliet is the sun.

Arise, fair sun, and kill the envious moon,

Who is already sick and pale with grief,

That thou her maid art far more fair than she:

Be not her maid, since she is envious;

It is my lady, O, it is my love!

O, that she knew she were!

She speaks yet she says nothing: what of that?

Her eye discourses; I will answer it.

I am too bold, 'tis not to me she speaks:

Two of the fairest stars in all the heaven,

Having some business, do entreat her eyes

To twinkle in their spheres till they return.

What if her eyes were there, they in her head?

The brightness of her cheek would shame those stars,

As daylight doth a lamp; her eyes in heaven

Would through the airy region stream so bright

That birds would sing and think it were not night.

See, how she leans her cheek upon her hand!

O, that I were a glove upon that hand,

That I might touch that cheek!

**JULIET**

Ay me!

**ROMEO**

She speaks:

O, speak again, bright angel! for thou art

As glorious to this night, being o'er my head

As is a winged messenger of heaven

### **ROMEO PIECE 3**

#### **ROMEO**

This gentleman, Mercutio, the prince's near cousin,  
My very friend, has got his fatal wound  
on my behalf; my reputation stain'd  
With Tybalt's slander,--Tybalt, that an hour  
who is now my kinsman! O sweet Juliet,  
Your beauty has but made of me womanly  
And in my temper softened my valour's steel!

*Re-enter BENVOLIO*

#### **BENVOLIO**

O Romeo, Romeo, brave Mercutio's dead!  
That gallant spirit is among the clouds,

#### **ROMEO**

This day's black fate on more days doth depend;  
This but begins the woe, others must end.  
Stay here Benvolio. Be what help you may  
I have some business with a new relation.  
Tybalt is alive in triumph! Mercutio slain!

#### **BENVOLIO**

But Romeo stay—

#### **ROMEO**

Tybalt! Where is Count Tybalt the murderer?

*Re-enter TYBALT with a large band of followers*

#### **TYBALT**

You called good Romeo

#### **ROMEO**

I do, Tybalt! I call you villain, as you called me! For Mercutio's soul  
Is but a little way above our heads,  
Staying for thine to keep him company:  
Either you, or I, or both, must go with him.

#### **TYBALT**

You and Mercutio came in company, cosorted  
It's only right you should leave in step

#### **ROMEO**

This hour shall determine that.

**TYBALT**

Many have died I this place Montague  
Befriend their spirits whilst you still have time  
They wait to welcome you with open arms

**ROMEO**

They wait for one of use. That is sure

**BENVOLIO**

Good Romeo now once again I say, put up your sword

**ROMEO**

I need it for my work!

**NURSE PIECE 1**

**SCENE III. A room in Capulet's house.**

*Enter LADY CAPULET and Nurse*

**LADY CAPULET**

Nurse, where's my daughter? call her forth to me.

**NURSE**

Now, by my maidenhead, at twelve year old,  
I bade her come. What, lamb! what, ladybird!  
God forbid! Where's this girl? What, Juliet!

*Enter JULIET*

**JULIET**

How now! who calls?

**NURSE**

Your mother.

**JULIET**

Madam, I am here.  
What is your will?

**LADY CAPULET**

This is the matter:--Nurse, leave us awhile,  
We must talk in secret:--nurse, come back again;  
I have remember'd me, thou's hear our counsel.  
You know'st my daughter's of a pretty age.

**NURSE**

Faith, I can tell her age unto an hour.

**LADY CAPULET**

She's not fourteen.

**NURSE**

I'll lay fourteen of my teeth,--  
And yet, I have but four--  
She is not fourteen. How long is it now  
To Lammas-tide?

**LADY CAPULET**

A fortnight and odd days.

**NURSE**

Even or odd, of all days in the year,  
Come Lammas-eve at night shall she be fourteen.  
Susan and she--God rest all Christian souls!--  
Were of an age: well, Susan is with God;  
She was too good for me: but, as I said,  
On Lammas-eve at night shall she be fourteen;  
That shall she, marry; I remember it well.  
'Tis since the earthquake now eleven years;  
And she was wean'd,--I never shall forget it,--  
Since that time it is eleven years;  
For then she could stand alone;  
She could have run and waddled all about;  
For even the day before, she broke her brow:  
And then my husband--God be with his soul!  
--took up the child:  
'Yea,' quoth he, 'dost thou fall upon thy face?  
Thou wilt fall backward when thou hast more sense;  
won't you, Jule?' and, by my word,  
The pretty wretch stopped crying and said 'Ay.'  
I warrant, an I should live a thousand years,  
I never should forget it: won't you, Jule?' quoth he;  
And, pretty fool, said 'Ay.'

#### **LADY CAPULET**

Enough of this; I pray thee, hold thy peace.

#### **NURSE**

Yes, madam: but you have to laugh,  
To think she should stop crying and say 'Ay.'  
And yet, I warrant, she had upon her brow  
A bump as big as a young cockerel's stone;  
A parlous knock; and she cried bitterly:  
'Yea,' quoth my husband, 'fall'st upon thy face?  
Thou wilt fall backward when thou comest to age;  
won't you, Jule?' she stopped and said 'Ay.'

#### **JULIET**

And stop you too, I pray thee, nurse, say I.

#### **NURSE**

Peace, I am done. God mark thee to his grace!  
you were the prettiest babe that I ever nursed:  
And that I might live to see thee married,  
If I have my wish.

#### **NURSE PIECE 2**

**NURSE**

Marry, farewell! I pray you, sir, what cheeky merchant was this, that was so full of his jokes?

**ROMEO**

A gentleman, nurse, that loves to hear himself talk, and will speak more in a minute than he will listen to in a month.

**NURSE**

Scurvy knave! And thou must stand by too, and suffer every knave to use me at his pleasure?

**PETER**

I saw no man use you in pleasure; if I had, my weapon should quickly have been out,

**NURSE**

Now, afore God, I am so cross, that every part about me quivers. Scurvy knave! To the business my young lady asked me find you out; what she bade me say, I will keep to myself: but first let me tell ye, if ye should lead her into a fool's paradise, as they say, it were a very wicked kind of behavior, as they say: for the gentlewoman is young; and, therefore, if you should be dealing double with her, truly it were an wicked thing to do to any gentlewoman, and very weak act.

**ROMEO**

Nurse, commend me to thy lady and mistress. I protest unto thee—

**NURSE**

Good heart, and, i' faith, I will tell her as much: Lord, Lord, she will be a joyful woman.

**ROMEO**

What wilt thou tell her, nurse? You're not listening to me.

**NURSE**

I will tell her, sir, that you do protest; which, as I take it, is a gentlemanlike offer.

**ROMEO**

Bid her to gain her mother's word to make confession later on today; And there she shall at Friar Laurence' cell Be shrived and married too.

**NURSE**

This afternoon a bride?

**ROMEO**

Farewell, be trusty and commend me to your mistress

**NURSE**

There's one thing more

**ROMEO**

What is it?

**NURSE**

There is a nobleman in town, one Paris, who plans to marry and to lie with her

**ROMEO**

And does she like him?

**NURSE**

Never! She would sooner lie with a stinking today. Her thoughts are all with you, as I have taunted her. But you should know of him

**ROMEO**

And so I do. And now commend me to my lady.

*Exit Romeo*

**NURSE**

I will, a thousand times.

Peter!

*Exeunt*



## CAPULET PIECE 1

### SCENE II. A street.

*Enter CAPULET, PARIS, deep in conversation attended by a Servant*

#### **PARIS**

But now, have you an answer for your daughter's hand

#### **CAPULET**

But what I have said before:

My child is still a stranger in the world;  
She hath not seen the change of fourteen years,  
Let two more summers wither in their pride,  
Then we may think her ripe to be a bride.

#### **PARIS**

Younger than she are happy mothers made.

#### **CAPULET**

And old before their time  
Juliet is my only living child,  
The earth hath swallowed all my hopes but she  
She is the hopeful lady of my earth  
But woo her, gentle Paris, gain her heart,

#### **PARIS**

And if she will consent, do you?

#### **CAPULET**

If she can love you, that will weigh  
Heavily in every argument  
On this night, every year, I hold a feast,  
To which I have invited many a guest,  
Those I love; and you, among the store,  
Stars come to earth, those stars that make heaven light,  
That comfort as do lusty young men feel,  
When bright Spring treads the heels of winter  
and brings such fresh delights unto young girls, the like of which  
Shall you discover at my house; hear all, all see,  
And like her most whose merit most shall be:  
Come, go with me.

*To Servant, giving a paper*

Go, sirrah, trudge about  
Through fair Verona; find those persons out  
Whose names are written there, and to them say,  
My house and welcome on their pleasure stay.

## **CAPULET PIECE 2**

*Enter CAPULET and NURSE*

### **CAPULET**

How now! what, still in tears?  
Evermore showering?  
For still thy eyes, which I may call the sea,  
Do ebb and flow with tears;  
But come the level of the sea  
Will start to lift if much more  
Water flows from your sweet eyes  
How now, wife!  
Have you delivered to her our decree?

### **LADY CAPULET**

Ay, sir; but she will none, she gives you thanks.  
I would the fool were married to her grave!

### **CAPULET**

What? If she be sane how can she not be proud?  
Surely she counts herself amongst the blessed  
That she, unworthy chit, should have a man  
As noble as the Count to be her groom?

### **JULIET**

Not proud, you have; but thankful, that you have:  
Proud can I never be of what I hate;  
But thankful even for hate, that is meant love.

### **CAPULET**

How now, how now! What is this?  
'Proud,' and 'I thank you,' and 'I thank you not;'  
And yet 'not proud,' mistress minion, you,  
Thank me no thankings, nor, proud me no prouds,  
But fettle your fine joints against Thursday next,  
To go with Paris to Saint Peter's Church,  
Or I will drag thee on a rail there.  
Out, you green-sickness carrion! out, you baggage!

### **LADY CAPULET**

Fie, fie! what, are you mad?

### **JULIET**

Good father, I beseech you on my knees,  
will you not give me leave to plead my cause?

**CAPULET**

Hang thee, young baggage! disobedient wretch!  
I tell thee what: get thee to church o' Thursday,  
Or never after look me in the face:  
Speak not, reply not, do not answer me;  
My fingers itch. Wife, we scarce thought us blest  
That God had lent us but this only child;  
But now I see this one is one too much,  
And that we have a curse in having her:

**NURSE**

God in heaven bless her!  
You are to blame, my lord, to rate her so.

**CAPULET**

And why, my lady wisdom? hold your tongue,  
you dice with your own place in talking thus

**NURSE**

May not one speak?

**CAPULET**

Peace, you mumbling fool!  
Utter your gravity o'er a gossip's bowl;  
For here we need it not.

**LADY CAPULET**

You are too hot.

**CAPULET**

God's bread! it makes me mad:  
Day, night, hour, tide, time, work, play,  
Alone, in company, still my care has always been  
To have her matched, married: and having now provided  
A gentleman of noble parentage,  
Of fair countenance, youthful, and nobly train'd,  
Stuff'd, as they say, with honourable parts,  
Proportion'd as one's thought would wish a man;  
And then to have a wretched sniveling fool,  
A whining mammet, in her fortune's tender,  
To answer 'I'll not wed; I cannot love,  
I am too young; I pray you, pardon me.'  
But, as you will not wed, I'll pardon you:  
Graze where you will you shall not live with me:  
Look to it, think on it, I do not jest.  
Thursday is near; lay hand on heart, advise:  
And you be mine, I'll give you to my friend;

And you be not, hang, beg, starve, die in  
the streets,  
For, by my soul, I'll never acknowledge thee,  
Nor what is mine shall never do thee good:  
Trust to it, bethink you; I'll not be forsworn.

*Exit*

## **FRIAR LAURENCE PIECE 1**

### **FRIAR LAURENCE**

Benedicite!

What early tongue so sweetly calls on me?  
Young son, it argues a mindless head  
So soon to bid good bye to thy warm bed:  
Care keeps his watch in every old man's eye,  
And where care lodges, sleep will never lie;  
Or if not so, then here I hit it right,  
Our Romeo hath not been in bed to-night.

### **ROMEO**

That last is true; the sweeter rest was mine.

*The Friar dismisses the Novice*

### **FRIAR LAURENCE**

God pardon sin! Were you with Rosaline?

### **ROMEO**

With Rosaline, my holy father? no;  
I have forgot that name, and that name's woe.

### **FRIAR LAURENCE**

That's my good son: but where hast thou been, then?

### **ROMEO**

I'll tell you, if you ask it me again.  
I have been feasting with my enemy,  
Where all of a sudden one wounded me,  
Then by me wounded her: both our remedies  
Within your help and holy ritual lies:

### **FRIAR LAURENCE**

Be plain, good son, and simply in your drift;  
Riddling confession finds but riddling shrift.

### **ROMEO**

Then plainly know my heart's dear love is set  
On the fair daughter of rich Capulet:  
As mine on hers, so hers is set on mine;  
And all combined, save what thou must combine  
By holy marriage: when and where and how  
We met, we woo'd and made exchange of vow,  
I'll tell thee as we pass; but this I pray,  
That thou consent to marry us to-day.

**FRIAR LAURENCE**

Holy Saint Francis, what a change is here!  
Is Rosaline, whom you loved so dear,  
So soon forsaken? young men's love then lies  
Not truly in their hearts, but in their (*pause*) eyes.  
Jesu Maria, what a deal of brine  
Has washed your sallow cheeks for Rosaline!

**ROMEO**

You scolded me oft for loving Rosaline.

**FRIAR LAURENCE**

I scolded you for moping like a child.  
I'd not believe you'd tasted true love's joy.

**ROMEO**

Then scold no more. For God has taught me now  
To know true love and Juliet has her face

**FRIAR LAURENCE**

You speak so, though she be a Capulet?

**ROMEO**

What care I for the quarrels of the past  
Or rivalries now buried in the tomb?

*The Friar thinks on this*

**FRIAR LAURENCE**

Well, well if this could carry all before  
I see the chance to end the city's strife  
If, as I pray, your marriage should prove sweet  
To turn your households' rancour to pure love.  
Come, young waverer, come, go with me,  
In one respect I'll thy assistant be;

**ROMEO**

Oh, let us go; I stand on sudden haste.

**FRIAR LAURENCE**

Wisely and slow; they stumble that run fast.

*Exeunt*

## **FRIAR LAURENCE PIECE 2**

*Knocking*

**FRIAR LAURENCE**

Hark, how they knock! Who's there?  
Romeo, arise; You will be taken! Stand up;

*Knocking*

Run to my study. By and by! God's will,  
What is this! I come, I come!

*Knocking*

Who knocks so hard? whence come you? what's your will?

**NURSE**

[Within] Let me come in, and you shall know  
my errand;  
I come from Lady Juliet.

**FRIAR LAURENCE**

Welcome, then.

*Enter NURSE*

**NURSE**

O holy friar, O, tell me, holy friar,  
Where is my lady's lord, where's Romeo?

**FRIAR LAURENCE**

Behold him now with his own tears made drunk

**NURSE**

So is my lady Juliet, blubbering and weeping  
Weeping and blubbering

**ROMEO**

Good nurse you speak of Juliet  
Say quick does she now think I am a murderer  
Now I have stained our joy  
With the blood of her cousin?  
Where is she? and how does she? and what says  
My concealed lady to our cancelled love?

**Nurse**

O, she says nothing, sir, but weeps and weeps;  
And now falls on her bed; and then starts up,  
And calls Tybalt; and then cries Romeo,

**ROMEO**

My name was fatal to her from the start  
It kills her as it killed her noble kinsman  
In what vile part of this anatomy  
Doth my name live? tell me, that I may cut it out of  
The hateful mansion.

*Drawing his sword*

**FRIAR LAURENCE**

What? Would you kill yourself and all the lady's hopes?  
Hold your desperate hand:  
Are you a man? Your form cries out that you are:  
But your tears are womanish; your wild acts denote  
The unreasonable fury of a beast:  
Look to your wits! Your Juliet is alive!  
There you are happy! Tybalt would kill you.  
But instead you killed Tybalt. There you are happy!  
The Prince has altered death to simple exile.  
There you are happy! Another stroke of luck to make you smile.  
A pack of blessings lights up upon thy back;  
Have done with the pouting. Go now to your love  
Climb to her chamber, kiss and comfort her.  
But leave before the Watch begins to walk  
To make the journey safe to Mantua  
Where you will live until we find a way  
To blaze your marriage, reconcile your friends  
Beg pardon of the Prince and call you back  
With twenty hundred thousand times more joy  
Than thou went forth in sorrow.  
Nurse you go first: commend me to thy lady;  
And bid her hasten all the house to bed,  
Which heavy sorrow makes them acquiese:  
Romeo is coming.

**NURSE**

O Lord, I could have stayed here all the night  
to listen to your learning  
My lord, I'll tell my lady you will come

**ROMEO**

Do so, and say I am prepared to be chastised

**NURSE**

Here, sir, a ring she bid me give you, sir:  
Hie you, make haste, for it grows very late.

*Exit*



**ROMEO**

How well my comfort is revived by this!

**FRIAR LAURENCE**

Be sure that you are gone before the dawn  
Then make your home in Mantua and wait  
I will send messages with all our news

**ROMEO**

But that a joy past joy calls out on me,  
It were a grief, so brief to part with thee: Farewell.

*Exeunt*

## **BENVOLIO PIECE 1**

### **PRINCE**

Benvolio, who began this bloody fray?

### **BENVOLIO**

Tybalt, here slain, and I was witness how  
Romeo did beg him to desist. Alas  
Nothing could stay the rage of angry Tybalt  
Of Tybalt deaf to peace, but that he aims his sword  
at bold Mercutio's breast,  
Who just as angry, turns deadly point to point,  
they fight in a deadly game, back and forth until  
Romeo he cries aloud,  
'Hold, friends! friends, part!' and, swifter than  
his tongue, he moves to separate them  
And 'twixt them he rushes; underneath whose arm  
An envious thrust from Tybalt hit the life  
Of stout Mercutio, and then Tybalt left;  
But then he returns to fight Romeo,  
Who had now only revenge on his mind,  
And fought like lightning, before I could drag them apart  
was Tybalt slain.  
And, as he fell, did Romeo turn and run.  
This is the truth, I swear on my life.

## **BENVOLIO PIECE 2**

### **MONTAGUE**

Speak, nephew, were you by when it began?

### **BENVOLIO**

When I arrived the Capulet servants were  
Fighting with your own  
I drew my sword to part them  
But fiery Tybalt, sprang at me  
And the battle spread until  
The Prince arrived to end it

### **LADY MONTAGUE**

O, where is Romeo? Have you seen him to-day?  
I am glad he was not at this fray.

### **BENVOLIO**

Madam, an hour before the dawn  
A troubled mind drew me to walk abroad;  
Where, under the grove of sycamore  
So early walking did I see your son:  
I made towards him, but he saw me  
And hid in the cover of the wood:  
Thinking he may be troubled as I,  
and might want to be alone  
Kept walking and pretended I hadn't seen him,  
And he ran away I think.

### **MONTAGUE**

Many a morning has he there been seen,  
In tears like the fresh morning dew.  
Adding to clouds more clouds with his deep sighs;  
But as soon as the sun comes up  
He comes back home  
And in his private chamber locks himself away,  
Shuts up his windows, locking fair daylight out  
And lights himself a candle in the dark:  
Black and portentous must this mood does prove,  
Unless good counsel may find the cause and remove.

### **BENVOLIO**

My noble uncle, do you know the cause?

### **MONTAGUE**

I neither know will he tell me of it.

### **BENVOLIO**

Have you asked him?

**MONTAGUE**

I've begged the answer  
Both by myself and friends  
But try as we may  
He is so secret and  
So close We cannot learn the cause  
*Enter ROMEO*

**BENVOLIO**

See, he comes: so please, step aside;  
I'll know his grievance, or be much denied.

**MONTAGUE**

I would be so happy if indeed you would, hear his confession and learn from where  
his sorrows grow. Come, madam, let's away.

*Exeunt MONTAGUE and LADY MONTAGUE*

**BENVOLIO**

Good-morrow, cousin.

**ROMEO**

I thought it should be eve Is it so early as that?

**BENVOLIO**

But new struck nine.

**ROMEO**

When I am sad the hours seem long.  
Was that my father that left so fast?

**BENVOLIO**

It was. What sadness lengthens Romeo's hours?

**ROMEO**

I lack the thing, that if I had it, would make them short.

**BENVOLIO**

I see, you are in love?

**ROMEO**

Out—

**BENVOLIO**

Of love?

**ROMEO**

Out of her favour, where I am in love.

**BENVOLIO**

*(knowingly)* Oh, that love, so gentle in his view,  
Love is a harsh tyrant where he rules.

## **PRINCE PIECE 1**

### **PRINCE**

Rebellious subjects, enemies to peace,  
Throw your weapons to the ground,  
And hear your prince, your ruler.  
*a long pause as they do so*  
Three civil brawls, bred of an airy word,  
By thee, old Capulet, and Montague,  
Have three times disturb'd the quiet of our streets,  
If ever you disturb our streets again,  
Your lives shall pay the forfeit of the peace.  
For now, all the rest depart away:  
You Capulet; shall go along with me:  
And, Montague, come to me this afternoon,  
Once more, on pain of death, all men depart.

## **PRINCE PIECE 2**

### **PRINCE**

This letter doth make good the friar's words,  
Their course of love, the tidings of her death:  
And here he writes that he did buy a poison  
Of a poor apothecary, and therewithal  
Came to this vault to die, and lie with Juliet.  
Where be these enemies? Capulet! Montague!  
See, what a scourge is laid upon your hate,  
That heaven finds means to kill your joys with love.  
And I for winking at your discords too  
Have lost a brace of kinsmen: all are punished.

### **CAPULET**

O brother Montague, give me your hand:  
This is my daughter's dowry, for no more  
Can I demand.

### **MONTAGUE**

But I can give thee more:  
For I will raise her statue in pure gold;  
That while Verona by that name is known,  
There shall no figure at such rate be set  
As that of true and faithful Juliet.

### **CAPULET**

As rich shall Romeo's by his lady's lie;  
Poor sacrifices of our enmity!

**PRINCE**

A glooming peace this morning with it brings;  
The sun, for sorrow, will not show his head:  
Go hence, to have more talk of these sad things;  
Some shall be pardon'd, and some punished:  
For never was a story of more woe  
Than this of Juliet and her Romeo.

*Exeunt*

## **LADY CAPULET PIECE 1**

### **LADY CAPULET**

Enough of this; I pray thee, hold thy peace.

### **NURSE**

Yes, madam: but you have to laugh,  
To think she should stop crying and say 'Ay.'  
And yet, I warrant, she had upon her brow  
A bump as big as a young cockerel's stone;  
A parlous knock; and she cried bitterly:  
'Yea,' quoth my husband, 'fall'st upon thy face?  
Thou wilt fall backward when thou comest to age;  
won't you, Jule?' she stopped and said 'Ay.'

### **JULIET**

And stop you too, I pray thee, nurse, say I.

### **NURSE**

Peace, I am done. God mark thee to his grace!  
you were the prettiest babe that I ever nursed:  
And that I might live to see thee married,  
If I have my wish.

### **LADY CAPULET**

Marry, that 'marry' is the very thing  
I came to talk of. Tell me, daughter Juliet,  
what do you think of marriage?

### **JULIET**

It is an honour that I dream not of.

### **NURSE**

An honour! were I not your only nurse,  
I would say you had sucked wisdom from my teat.

### **LADY CAPULET**

Well, think of marriage now; younger than you,  
Here in Verona, are young ladies married,  
and made already mothers: by my reckoning,  
I was your mother around you're the age  
That you are now a maid. Thus in brief:  
The valiant Count Paris seeks you for his love.

### **NURSE**

A man, young lady! lady, such a man  
As all the world--why, he's a man of wax.

### **LADY CAPULET**

What say you? can you love the gentleman?

**JULIET**

I hardly know him

**LADY CAPULET**

Then learn to know him at our feast tonight;  
Read over the young Paris' face,  
examine every feature, seek how you feel.  
Study his eyes, and read the message there.  
See if you can be happy  
So shall you share all that he doth possess,  
By having him, making yourself no less.

**NURSE**

No less! nay, bigger; women grow by men.

**LADY CAPULET**

Tell me, can you like of Paris' love?

**JULIET**

I'll look to like, if looking liking move:  
But no more deep will I endart mine eye  
Than your consent gives strength to make it fly.  
If that is my parents wish.

*Enter a Female Servant*



## **LADY CAPULET PIECE 2**

*Enter LADY CAPULET*

**LADY CAPULET**

Why, how now, Juliet!

**JULIET**

Madam, I am not well.

**LADY CAPULET**

Still weeping for your cousin's death?

What, will you wash him from his grave with tears?

And if you could, you couldn't make him live;

**JULIET**

Yet let me weep for such a feeling loss.

**LADY CAPULET**

Well so you must and so must all of us

Not only for the wretched Tybalt's death

But that the killer lives who slaughtered him

**JULIET**

What villain madam?

**LADY CAPULET**

That same villain, Romeo.

You weep because the murdering traitor lives

**JULIET**

If I could only set my hands on him

Then he would feel my passion rage within

**LADY CAPULET**

We will have vengeance for it, fear not:

Then weep no more. I'll send message to one in Mantua,

Where that same banished fiend does live,

Shall give him such an unaccustom'd dram, a poison,

That he shall soon keep Tybalt company:

And then, I hope, you will be satisfied.

**JULIET**

O, how my heart abhors

To hear him named, and cannot come to him.

To wreak the love I bore my cousin

Upon the body that slaughter'd him!

**LADY CAPULET**

Find thou the means, and I'll find such a man.

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

**JULIET**

And joy comes well in such a needy time:  
What are they, I beseech you

**LADY CAPULET**

Well, well, thou hast a careful, loving father, child;  
Who seeing your grief would soothe your pain  
And Has sorted out a sudden day of joy,  
That you did not expect and I had not look'd for.

**JULIET**

Mother I know it and am glad of him

**LADY CAPULET**

So he has planned on Thursday morning next  
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.  
nor anywhere, before he comes to woo  
What is the rush? I pray 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, whom I do despise

**LADY CAPULET**

Here comes your father; tell him so yourself,  
And see how he will take it from your lips.

*Enter CAPULET and NURSE*

## **SAMPSON AND GREGORY AND ABRAHAM**

**SAMPSON**

Gregory, on my word, we'll not carry coals.

**GREGORY**

No, for then we should be colliers. *(he bursts into laughter thoroughly enjoying his joke)*

**SAMPSON**

I mean, if we be in "choler", and, and we'll *(he clumsily suits action to the word)* draw.

**GREGORY**

*(by now just recovered)* **Ay**, *(slightly alarmed that Sampson has his sword out and is waving it about, he grabs his companions arm shoving his weapon back in its scabbard)* while you live, draw your neck out o' the collar.

**SAMPSON**

I strike quickly, being moved. *(slightly sulking)*

**GREGORY**

But thou art not quickly moved to strike. *(also making a joke which perhaps Sampson doesn't quite catch, or not too quickly)*

**SAMPSON**

A dog of the house of Montague moves me. *(striking a fierce pose at an imagined dog)*

**GREGORY**

*(tapping his shoulder-being a smart alec, explaining)* To move is to stir, be active; and to be valiant and brave is to stand *(hero stance)*: therefore, if you are moved, you would run away.

**SAMPSON**

*(repairing his error)* A dog of that house shall move me to stand: I will take stand 'gainst any man or maid of Montague's.

**GREGORY**

Leave it. The quarrel is between our masters and so then us their men.

**SAMPSON**

*(actions suit the word throughout)* Who cares, I will show myself a soldier: when I have fought with the men, I will be cruel with the maids, and give them stand to or cut off their heads.

**GREGORY**

The heads of the maids?

**SAMPSON**

Ay, the heads of the maids, *(lewdly and laughing)* or their maidenheads; whichever way you take it.

**GREGORY**

They *(to the audience)* must take it in sense they feel it.

**SAMPSON**

Me they shall feel while I am able to stand: and *(to the audience)*  
'tis known I am a pretty piece of flesh.

**GREGORY**

Eeewww! Draw your sword tool! *(Sampson takes offence at this slight, turns away sulking)* here  
comes two of the house of the Montague.

**SAMPSON**

My weapon *(lewdly)* is out: *(with a cry of horror he realizes the presence of the Montagues-rest in a  
panicked tone)* quarrel, I will back thee.

**GREGORY**

How! turn show your back and run?

**SAMPSON**

I will not fail you. Fear me not. *(waving his sword about wildly)*

**GREGORY**

No, actually; I fear thee! *(perhaps trying to calm him)*

**SAMPSON**

Wait. Let's see if they start anything.

**GREGORY**

I will frown as I pass by them, and let's see what they do. For the law to be on our  
side they must begin.

**SAMPSON**

Nay, I will bite my thumb at them; which is a disgrace to them, if they bear it. *(he  
does so as lewdly and insultingly as he likes too quickly for Gregory to dissuade him)*

*Enter ABRAHAM and BALTHASAR*

**ABRAHAM**

Do you bite your thumb at us, sir? *(straight up to Sampson)*

**SAMPSON**

I do bite my thumb, sir. *(very small whilst Gregory is despairing)*

**ABRAHAM**

Do you bite your thumb at **us**, sir? *(towers over Sampson threateningly)*

**SAMPSON**

[Aside to GREGORY] Is the law of our side, if I say  
ay?

**GREGORY**

No. *(desperately)*

**SAMPSON**

*(groveling)* No, sir, I do not bite my thumb at you, sir, but I  
bite my thumb, sir.

**GREGORY**

*(silky)* Do you “quarrel”, sir?

**ABRAHAM**

*(still strong-soldier like, Sampson eases himself away)* Quarrel **sir!** no, **sir!**

**SAMPSON**

*(now brave from a distance, probably behind Gregory and Gregory turns angrily trying to push him away)* If you want to sir, I’ll quarrel with you: I serve as good a man as Montague. *(perhaps in a sing song childish manner)*

**ABRAHAM**

*(again goes and stands toe to toe with Sampson)* He is no better certainly

**SAMPSON**

*(realizing his mistake, looking to Gregory for help)* Umm. Well, sir.

**GREGORY**

Say Capulet’s better for here comes Count Tybalt *(kinsmen line up behind Gregory)*

**SAMPSON**

Yes, *(braggadocio childish, and joins his kinsmen)* **better**, sir.

**ABRAHAM**

You lie.

**SAMPSON**

Draw, if you are men. Gregory, remember your swashing blow. *(he demonstrates all show)*

## **TYBALT PIECE 1**

### **TYBALT**

This, by his voice, should be a Montague.  
By my sword what dares the slave  
To flear and scorn at our gathering?  
Now, by the honour of my blood,  
To strike him dead, I hold it not a sin.

*He strides through the guests who drop back in fear. He has his hand on the hilt of his sword and would draw it out if CAPULET did not arrive, pushing through the crowd, laying his hand on Tybalt's to prevent the attack*

### **CAPULET**

Why, how now, kinsman! Why so storm you so?

### **TYBALT**

Uncle, the man with Juliet is a Montague, our enemy,

### **CAPULET**

Young Romeo is it?

### **TYBALT**

'Tis he, that villain Romeo.

### **CAPULET**

Nephew, be easy! Let the youth alone;  
You heard the Prince's warning in the town  
To harm a Montague under this roof  
Means riot and in its bloody wake our deaths.  
I would not, for all the wealth of the town  
Let any harm beset him in my house.

### **TYBALT**

Never! When such a villain is a guest!  
I'll not endure him.

### **CAPULET**

He shall be endured:  
I say, you will;  
Am I the master here, or you?  
Go to.  
You'll not make a mutiny among my guests!

### **TYBALT**

Uncle, 'tis but shameful.

**CAPULET**

Go to, go to;  
You must contrary me? Never  
You are a princox; go:  
Go to or -

*By now Lady Capulet is at their side*

**LADY CAPULET**

My husband

*Her calculating look takes in the situation. Lord Capulet takes his wife's arm, turns from Tybalt and moves toward the dancers. But he turns back for one final word*

**CAPULET**

Go to!

*He moves away*

**TYBALT**

I will withdraw: but this intrusion shall  
Now seeming sweet convert to bitter gall.

*Exit*

**TYBALT PIECE 2**

**TYBALT**

Wait over here, for I will speak to them.  
Gentlemen, good den: a word with one of you.

**MERCUTIO**

And but one word with one of us? couple it with  
something; make it a word and a blow.

**TYBALT**

You shall find me ready enough to that, Mercutio, if you give me the chance

**MERCUTIO**

Can you not take the chance? Or must it be given?

**TYBALT**

I've sent a letter writ to Romeo,  
Whom you consort with--

**MERCUTIO**

Consort with! what, dost thou imagine us a pair of minstrels?  
For if you do, expect the sharpest notes.  
Here's my fiddlestick, that shall make you dance,  
"consorts" indeed

**BENVOLIO**

Mercutio! Tybalt! This is a public place  
Either withdraw to some private place,  
And there dispute coldly your grievances,  
Or else depart; here all eyes gaze on us.

**MERCUTIO**

Men's eyes were made to look, and let them gaze;  
I will not budge for no man's pleasure.

*Enter ROMEO*

**ROMEO**

Benvolio?

**TYBALT**

Well, peace be with you, sir: here is my man.

**MERCUTIO**

Your "man"? I do not see him in your livery.  
How dare you call a Montague "your man"?

**TYBALT**

Romeo, the hate I bear thee can afford  
No better term than this--thou art a villain.

**ROMEO**

Tybalt, the reason that I have to love thee  
Does much excuse my rage  
At such a greeting: villain am I none;  
Therefore farewell; I see you know me not.

**TYBALT**

Boy, this shall not excuse the injuries  
That you have done me; therefore turn and fight.

**ROMEO**

I do insist, I never injured you,  
But love you better than you'll understand,  
Till you know the reason.  
And so, good Capulet,--a name I tender  
As dearly as my own,--be satisfied.

**MERCUTIO**

A smooth, dishonourable, vile submission!  
*Draws*

**MERCUTIO**

Tybalt, you rat-catcher, will you walk?

**TYBALT**

What wouldst thou have with me?



**MERCUTIO**

Good king of cats, nothing but one of your nine  
lives; you have it to spare, with eight to use hereafter  
What, do you dither now to draw your sword?  
Make haste or I will pluck you, ere it's out

**TYBALT**

I am for you.

*Drawing*

## **BALTHASAR PIECE 1**

### **SCENE I. Mantua. A street.**

*Enter ROMEO*

#### **ROMEO**

*Enter BALTHASAR, booted*

News from Verona!--How now, Balthasar!  
Do you not bring me letters from the friar?  
How does my lady? Is my father well?  
How goes my Juliet? that I ask again;  
For nothing can be ill, if she be well.

#### **BALTHASAR**

Then she is well, and nothing can be ill:  
Her body sleeps in Capel's monument,  
And her soul with angels lives.

#### **ROMEO**

You know this or you heard a story told?

#### **BALTHASAR**

I saw her placed in her kindred's vault,  
And straight away came to tell it you:  
O, pardon me for bringing these ill news,  
But you did leave it as my office, sir.

#### **ROMEO**

It is true? then I defy you, stars!  
I will hence to-night.  
get thee gone,  
I'll be with thee straight.

*Exit BALTHASAR*

## **BALTHASAR PIECE 2**

*Dies. Enter, at the other end of the churchyard, FRIAR LAURENCE, with a lantern, crow, and spade*

#### **FRIAR LAURENCE**

Saint Francis be my speed! how oft to-night  
Have my old feet stumbled at graves! Who's there?

#### **BALTHASAR**

Here's one, a friend, and one that knows you well.

**FRIAR LAURENCE**

Bliss be upon you! Tell me, good my friend,  
What light is yond, that vainly lends his light  
To grubs and eyeless skulls? as I discern,  
It burneth in the Capel's monument.

**BALTHASAR**

It doth so, holy sir; and there's my master,  
One that you love.

**FRIAR LAURENCE**

Who is it?

**BALTHASAR**

Romeo.

**FRIAR LAURENCE**

How long hath he been there?

**BALTHASAR**

Full half an hour.

**FRIAR LAURENCE**

Go with me to the vault.

**BALTHASAR**

I dare not, sir  
My master knows not but I am gone hence;  
And fearfully did menace me with death,  
If I did stay to look on his intents.

**FRIAR LAURENCE**

Stay, then; I'll go alone. Fear comes upon me:  
O, much I fear some ill unlucky thing.

**BALTHASAR**

As I did sleep under this yew-tree here,  
I dreamt my master and another fought,  
And that my master slew him.

**FRIAR LAURENCE**

Romeo!

## **MONTAGUE'S**

### **MONTAGUE**

Speak, nephew, were you by when it began?

### **BENVOLIO**

When I arrived the Capulet servants were  
Fighting with your own  
I drew my sword to part them  
But fiery Tybalt, sprang at me  
And the battle spread until  
The Prince arrived to end it

### **LADY MONTAGUE**

O, where is Romeo? Have you seen him to-day?  
I am glad he was not at this fray.

### **BENVOLIO**

Madam, an hour before the dawn  
A troubled mind drew me to walk abroad;  
Where, under the grove of sycamore  
So early walking did I see your son:  
I made towards him, but he saw me  
And hid in the cover of the wood:  
Thinking he may be troubled as I,  
and might want to be alone  
Kept walking and pretended I hadn't seen him,  
And he ran away I think.

### **MONTAGUE**

Many a morning has he there been seen,  
In tears like the fresh morning dew.  
Adding to clouds more clouds with his deep sighs;  
But as soon as the sun comes up  
He comes back home  
And in his private chamber locks himself away,  
Shuts up his windows, locking fair daylight out  
And lights himself a candle in the dark:  
Black and portentous must this mood does prove,  
Unless good counsel may find the cause and remove.

### **BENVOLIO**

My noble uncle, do you know the cause?

### **MONTAGUE**

I neither know will he tell me of it.

### **BENVOLIO**

Have you asked him?

**MONTAGUE**

I've begged the answer  
Both by myself and friends  
But try as we may  
He is so secret and  
So close We cannot learn the cause  
*Enter ROMEO*

**BENVOLIO**

See, he comes: so please, step aside;  
I'll know his grievance, or be much denied.

**MONTAGUE**

I would be so happy if indeed you would, hear his confession and learn from where his sorrows grow. Come, madam, let's away.

*Exeunt MONTAGUE and LADY MONTAGUE*

**MONTAGUE PIECE 2****CAPULET**

O brother Montague, give me your hand:  
This is my daughter's dowry, for no more  
Can I demand.

**MONTAGUE**

But I can give thee more:  
For I will raise her statue in pure gold;  
That while Verona by that name is known,  
There shall no figure at such rate be set  
As that of true and faithful Juliet.

# Production Schedule

The production schedule will run from September 2017 to March 2018.

Cast members are expected to **READ THE SCENE** before the rehearsal. Please attend rehearsals having read the scene for staging notes so that you know what the scene is about and your role in it. The less time we have to spend explaining scenes to people the more productive our rehearsals will be ☺

Cast members are expected to attend all rehearsals they are scheduled for, to be on time and act courteously to all members of the cast and production team.

Cast members are expected to notify the director asap about any absences or chance of absence. Notification on the day of absence (except in the case of emergency) is not acceptable or fair on the rest of the cast and crew.

You are most welcome, and indeed encouraged, to come along to see rehearsals of scenes you are not in. It is always helpful to contextualize your own performance. You will not be able to watch the performance so it is good to see how the whole play is running, not just the bits you are in.

Please contact the director or producer 0412112486

Juliet                      Friar Laurence

Paris                        Prince

Romeo                     Nurse

Benvolio                   Montague

Capulet                   Ensemble

Tybalt                     Montague Posse

Mercutio

Date	Time	Event	Venue and Notes
Saturday 2 <sup>nd</sup> Sept	3-6pm	Auditions	Thurgoona Community Centre YOUTH ROOM
Sun 3 <sup>rd</sup> Sept	1-3.30pm	Auditions	Thurgoona Community Centre YOUTH ROOM
Thurs 7 <sup>th</sup> Sept	N/A	Announce Cast	N/A
Sun 10 Sept	2-5pm	Cast Meeting & 1 <sup>st</sup> Read Through	486 Wodonga Place All cast available
Thurs 14 <sup>th</sup> Sept	7-9.30pm	Romeo and Juliet for 2/2 parts of 3/5, 5/3 and others	VENUE TBC Botanic Gardens/486 Wodonga Place Romeo and Juliet
Sun 17 <sup>th</sup> Sept	2-5pm	Act 1 Scene 1 (2pm-3:30pm) 2 (3:30pm-5pm) (block) and Introduction to stage fighting (when not in scene)	VENUE TBC p2-12 Sampson, Gregory, Abraham, Benvolio, Tybalt, Capulet, Lady Capulet, Montague, Lady Montague, Prince, Romeo, Paris, Capulet Servant (who can't read!)
Thurs 21 <sup>st</sup> Sept	7-9.30pm	Act 1 Scenes 3-5 (block) and Stage Fighting	VENUE TBC p 13-19 Lady C, Juliet, Nurse, Servant Female, Romeo, Benvolio, Mercutio, Tybalt, Capulet, Lady Capulet, Female Guest, Paris,
Sun 24 <sup>th</sup> Sept	2-5pm	Act 2 Scenes 1-3, (repeat 4-6 if time) Stage Fighting	Thurgoona Community Centre CENTRE p28-37 Romeo, Mercutio, Benvolio, Juliet, Nurse, Friar Laurence, Novice,
Thurs 28 <sup>th</sup> Sept	7-9.30pm	Act 2 Scenes 4-6 (block) Stage Fighting	Thurgoona Community Centre YOUTH ROOM room p38-47 Mercutio, Benvolio, Romeo, Nurse, Peter, Juliet, Friar

				<i>Laurence Tybalt (for fighting only)</i>
Sun 1st Oct	2-5pm	Act 3 Scenes 3-5 (block)		Thurgoona Community Centre CENTRE p60-72 <i>Friar Laurence, Romeo, Nurse, Capulet, Lady Capulet, Paris, Juliet</i>
Thurs 5th Oct	7-9.30pm	Act 3 Scenes 1-2 (block) <b>Stage fighting begin integration 3/1</b>		Albury Botanic Gardens/486 Wodonga Place p48-59 <i>Benvolio, Mercutio, Tybalt, Romeo, Prince, First Citizen, Second Citizen, Lady Capulet, Lady Montague, Juliet, Nurse, Page</i>
Sun 8th Oct	2-5pm	Act 4 Scene 3 (no scene 4) (block) <b>Stage Fighting</b> Act 3 Scene 5 (repeated) Act 1 Scene 5 (repeated Party scene)		Thurgoona Community Centre CENTRE p 80-81 and 66-72 and p20-27 <i>Romeo, Juliet, Nurse, Lady Capulet, Capulet, Tybalt, Mercutio, Paris, Female Guest, Rosaline, Benvolio, Ensemble</i>
Thurs 12th Oct	7-9.30pm	Act 4 Scenes 1-2 (block) Act 3 Scene 5 (repeated) <b>Stage Fighting</b>		Thurgoona Community Centre HALL p74-78 and p67-72 <i>Friar Laurence, Paris, Juliet, Capulet, Nurse, Lady Capulet, Romeo</i>
Sun 15th Oct	2-5pm	Act 5 Scene 3 (block) <b>Integrate Stage Fighting</b>		Thurgoona Community Centre HALL p85-94 <i>Paris, Page, Romeo, Balthasar, Friar Laurence, Juliet, First Watch, Second Watch, Third Watch, Prince, Capulet, Lady Capulet, Montague,</i>
Thurs 19th Oct	7-9.30pm	<b>Fight scenes 3/1 and 5/3 (block)</b>		Thurgoona Community Centre HALL p2-5 and p48-53 <b>Ensemble TBC</b> <i>Sampson, Gregory, Abraham, Benvolio, Tybalt, Mercutio, Page, Citizen One and Citizen Two</i>



Sun 22nd Oct	2-5pm	Act 5 Scenes 1-2 (block) <b>Scene 3 with Stage Fighting</b> Thurgoona Community Centre p82-84	Thurgoona Community Centre HALL <b>Romeo</b> , Balthasar, Apothecary, Friar John, <b>Friar Laurence</b> , ( <b>Paris for fighting</b> )
Thurs 26 <sup>th</sup> Oct	7-9.30pm	Prologue (Block) and Act 1 <b>Integrated Stage Fighting in scene</b>	Thurgoona Community Centre HALL p1-27 <b>Ensemble</b> , <b>Lady C</b> , <b>Juliet</b> , <b>Nurse</b> , Servant Female, Sampson, Gregory, Abraham, <b>Benvolio</b> , <b>Tybalt</b> , <b>Capulet</b> , Montague, Lady Montague, Prince, <b>Romeo</b> , Paris, <b>Capulet Servant</b> (who can't read!) <b>Rosaline</b> , Female Guest, <b>Montague Posse</b>
Sun 29th Oct	2-5pm	Act 2 (no fighting in Act 2)	Thurgoona Community Centre HALL p28 <b>Mercutio</b> , <b>Romeo</b> , <b>Benvolio</b> , <b>Montague Posse</b> , <b>Juliet</b> , <b>Nurse</b> , <b>Friar Laurence</b> , <b>Novice</b> , <b>Peter</b> ,
Thurs 2nd Nov	7-9.30pm	<b>Fight scenes 3/1 and 1/1 (repeat)</b>	Thurgoona Community Centre HALL p2-5 and p48-53 Sampson, Gregory, Abraham, <b>Benvolio</b> , <b>Tybalt</b> , <b>Ensemble</b> <b>Mercutio</b> , Page, Citizen One and Citizen Two
Sun 5 <sup>th</sup> Nov	2-5pm	Act 3 <b>Integrating Stage Fighting into action</b>	Thurgoona Community Centre CENTRE P48-72 <b>Benvolio</b> , <b>Mercutio</b> , <b>Tybalt</b> , <b>Romeo</b> , Prince, Citizen One, Citizen Two, <b>Ensemble</b> , Montague, Lady Montague, <b>Capulet</b> , <b>Lady Capulet</b> , <b>Juliet</b> , <b>Nurse</b> , <b>Friar Laurence</b> , Paris,
Thurs 9 <sup>th</sup> Nov	7-9.30pm	Prologue (repeat) Act 5 Scene 3 (repeated) <b>Integrate Stage Fighting</b>	Thurgoona Community Centre HALL p85-94 <b>Paris</b> , Page, <b>Romeo</b> , Balthasar, <b>Friar Laurence</b> , <b>Juliet</b> , <b>First Watch</b> , <b>Second Watch</b> , <b>Third Watch</b> , Prince, <b>Capulet</b> , Lady

				Capulet, Montague
Sun 12 <sup>th</sup> Nov	2-5pm	Act 4 (no fighting in Act 4)		Thurgoona Community Centre HALL p74-81 Paris, Friar Laurence, Juliet, Capulet, Lady Capulet, Nurse
Thurs 16 <sup>th</sup> Nov	7-9.30pm	Prologue (block) Act 5 Scene 3 (repeated) <b>Integrate Stage Fighting</b>		Thurgoona Community Centre HALL p85-94 Paris, Page, Romeo, Balthasar, Friar Laurence, Juliet, First Watch, Second Watch, Third Watch, Prince, Capulet, Lady Capulet, Montague, Ensemble
Sun 19 <sup>th</sup> Nov	2-5pm	Act 5 <b>Integrate Stage Fighting</b>		Thurgoona Community Centre p82-94 Romeo, Balthasar, Apothecary, Friar John, Friar Laurence, Paris, Page, Juliet, First Watch, Second Watch, Third Watch, Prince, Nurse, Lady Capulet, Capulet, Montague
Thurs 23 <sup>rd</sup> Nov	7-9.30pm	Dance/Party Scene 1/5 (repeat)		Thurgoona Community Centre HALL Ensemble, Capulet, Lady Capulet, Tybalt, Mercutio, Paris, Romeo, Juliet, Female Guest, Rosaline, Benvolio, Nurse
Sun 26 <sup>th</sup> Nov	2-5pm	Act 1 and 2 <b>Integrated Stage fighting with Ensemble</b>		Thurgoona Community Centre HALL Ensemble, Lady C, Juliet, Nurse, Servant Female, Sampson, Gregory, Abraham, Benvolio, Tybalt, Capulet, Montague, Lady Montague, Prince, Romeo, Paris, Capulet Servant (who can't read!) Rosaline, Female Guest, Montague Posse, Mercutio, Romeo, Benvolio, Montague Posse, Juliet, Nurse, Friar Laurence, Novice, Peter,
Thurs 30 <sup>th</sup> Nov	7-9.30pm	Dance/Party Scene 1/5 and street work 1/1, 3/1, 5/3 (repeat <b>Stage fighting and adding</b> )		Thurgoona Community Centre HALL Ensemble, Capulet, Lady Capulet, Tybalt, Mercutio, Paris,

			<b>ensemble work)</b>	<i>Romeo, Juliet, Female Guest, Rosaline, Benvolio, Nurse, Sampson, Gregory, Abraham, Benvolio, Tybalt, Ensemble Mercutio, Page, Citizen One and Citizen Two</i>
Sun 3 Dec	2-5pm		<b>Act 3 and 4 Adding stage fighting and ensemble work</b>	Thurgoona Community Centre CENTRE  P48-72 <i>Benvolio, Mercutio, Tybalt, Romeo, Prince, Citizen One, Citizen Two, Ensemble, Montague, Lady Montague, Capulet, Lady Capulet, Juliet, Nurse, Friar Laurence, Paris, p74-81 Paris, Friar Laurence, Juliet, Capulet</i>
Thurs 7 <sup>th</sup> Dec	7-9.30pm		<b>Act 5 (with Ensemble)</b>	Thurgoona Community Centre HALL  p85-94 <i>Romeo, Balthasar, Apothecary, Friar John, Friar Laurence, Paris, Page, Juliet, First Watch, Second Watch, Third Watch, Prince, Nurse, Lady Capulet, Capulet, Montague, Ensemble</i>

Sun 10th Dec	2-5pm	Acts 1, 2 and 3	<p>Thurgoona Community Centre HALL</p> <p>Centre p1-27 <b>Ensemble</b>, <b>Lady C</b>, <b>Juliet</b>, <b>Nurse</b>, <b>Servant Female</b>, <b>Sampson</b>, <b>Gregory</b>, <b>Abraham</b>, <b>Benvolio</b>, <b>Tybalt</b>, <b>Capulet</b>, <b>Montague</b>, <b>Lady Montague</b>, <b>Prince</b>, <b>Romeo</b>, <b>Paris</b>, <b>Capulet Servant (who can't read!)</b> <b>Rosaline</b>, <b>Female Guest</b>, <b>Montague Posse</b>,</p> <p>p28-47 <b>Mercutio</b>, <b>Romeo</b>, <b>Benvolio</b>, <b>Montague Posse</b>, <b>Juliet</b>, <b>Nurse</b>, <b>Friar Laurence</b>, <b>Novice</b>, <b>Peter</b></p> <p>P48-72 <b>Benvolio</b>, <b>Mercutio</b>, <b>Tybalt</b>, <b>Romeo</b>, <b>Prince</b>, <b>Citizen One</b>, <b>Citizen Two</b>, <b>Ensemble</b>, <b>Montague</b>, <b>Lady Montague</b>, <b>Capulet</b>, <b>Lady Capulet</b>, <b>Juliet</b>, <b>Nurse</b>, <b>Friar Laurence</b>, <b>Paris</b></p>
Thurs 14 Dec	7-9.30pm	SCENE WORK TBA	Thurgoona Community Centre HALL
Christmas Break	Christmas Break	Christmas Break	Christmas Break
Sun 7th Jan	2-5pm	<p><b>1/1 Warm up with melee</b></p> <p>Act 1 and Prologue</p>	<p>Thurgoona Community Centre CENTRE p1-27</p> <p><b>Ensemble</b>: <b>Lady C</b>, <b>Juliet</b>, <b>Nurse</b>, <b>Servant Female</b>, <b>Sampson</b>, <b>Gregory</b>, <b>Abraham</b>, <b>Benvolio</b>, <b>Tybalt</b>, <b>Capulet</b>, <b>Montague</b>, <b>Lady Montague</b>, <b>Prince</b>, <b>Romeo</b>, <b>Paris</b>, <b>Capulet Servant (who can't read!)</b> <b>Rosaline</b>, <b>Female Guest</b>, <b>Montague Posse</b>,</p>

Thurs 11th Jan	7-9.30pm	Act 2	Thurgoona Community Centre HALL p28-47 <i>Mercutio, Romeo, Benvolio, Montague Posse, Juliet, Nurse, Friar Laurence, Novice, Peter</i>
Sun 14th Jan	2-5pm	CURTAIN CALL Act 3 and Act 4	Thurgoona Community Centre HALL P48-72 <i>Benvolio, Mercutio, Tybalt, Romeo, Prince, Citizen One, Citizen Two, Ensemble, Montague, Lady Montague, Capulet, Lady Capulet, Juliet, Nurse, Friar Laurence, Paris, p74-81 Paris, Friar Laurence, Juliet, Capulet, Lady Capulet, Nurse</i>
Thurs 18th Jan	7-9.30pm	Act 5	Thurgoona Community Centre HALL p82-94 <i>Romeo, Balthasar, Apothecary, Friar John, Friar Laurence, Paris, Page, Juliet, First Watch, Second Watch, Third Watch, Prince, Nurse, Lady Capulet, Capulet, Montague, Ensemble</i>
Sun 21 <sup>st</sup> Jan	2-5pm	CURTAIN CALL Act 4 and 5	Thurgoona Community Centre HALL p74-81 Paris, Friar Laurence, Juliet, Capulet, Lady Capulet, Nurse p82-94 <i>Romeo, Balthasar, Apothecary, Friar John, Friar Laurence, Paris, Page, Juliet, First Watch, Second Watch, Third Watch, Prince, Nurse, Lady Capulet, Capulet, Montague, Ensemble</i>
Thurs 25th Jan	7-9.30pm	CURTAIN CALL then Acts 1, 2 and 3	Thurgoona Community Centre HALL Centre p1-27 <i>Ensemble, Lady C, Juliet, Nurse, Servant Female, Sampson, Gregory, Abraham, Benvolio, Tybalt,</i>

			<p>Capulet, Montague, Lady Montague, Prince, Romeo, Paris, Capulet Servant (who can't read!) Rosaline, Female Guest, Montague Posse,</p> <p>p28-47 Mercutio, Romeo, Benvolio, Montague Posse, Juliet, Nurse, Friar Laurence, Novice, Peter</p> <p>P48-72 Benvolio, Mercutio, Tybalt, Romeo, Prince, Citizen One, Citizen Two, Ensemble, Montague, Lady Montague, Capulet, Lady Capulet, Juliet, Nurse, Friar Laurence, Paris,</p>
Sun 28th Jan	2-5pm	CURTAIN CALL and SCENE WORK TBC	<p>Thurgoona Community Centre</p> <p>ALL REQUIRED!</p>
Thurs 1st Feb	7-9.30pm	CURTAIN CALL WARM UP then Acts 1, 2 and 3	<p>Thurgoona Community Centre HALL</p> <p>p1-27 Ensemble, Lady C, Juliet, Nurse, Servant Female, Sampson, Gregory, Abraham, Benvolio, Tybalt, Capulet, Montague, Lady Montague, Prince, Romeo, Paris, Capulet Servant (who can't read!) Rosaline, Female Guest, Montague Posse,</p> <p>p28-47 Mercutio, Romeo, Benvolio, Montague Posse, Juliet, Nurse, Friar Laurence, Novice, Peter</p> <p>P48-72 Benvolio, Mercutio, Tybalt, Romeo, Prince, Citizen One, Citizen Two, Ensemble, Montague, Lady Montague, Capulet, Lady Capulet, Juliet</p>
Sun 4 <sup>th</sup> Feb	2-5pm	Whole show	<p>Thurgoona Community Centre - CENTRE</p>

Thurs 8th Feb		7-9.30pm		Act 4 and 5					Thurgoona Community Centre HALL p74-81 Paris, Friar Laurence, Juliet, Capulet, Lady Capulet, Nurse p82-94 Romeo, Balthasar, Apothecary, Friar John, Friar Laurence, Paris, Page, Juliet, First Watch, Second Watch, Third Watch, Prince, Nurse, Lady Capulet, Capulet, Montague, Ensemble
Sun 11th Feb		2-5pm		Whole show					Thurgoona Community Centre HALL
Thurs 15th Feb		7-9.30pm		Dress rehearsal					Thurgoona Community Centre HALL
Sun 18th Feb		2-5pm		Dress rehearsal					Albury Botanic Gardens
Thurs 22nd Feb		7-9.30pm		Dress rehearsal with tech					Albury Botanic Gardens
Sun 25th Feb		2-5pm		Dress rehearsal with tech					Albury Botanic Gardens
Thurs 1st March		7-9.30pm		Line run with movement					Thurgoona Community Centre HALL
<b>Friday 2nd March</b>		<b>Show 6.30pm</b>		<b>Performance #1</b>					<b>Albury Botanic Gardens</b>
<b>Sat 3rd March</b>		<b>Show 6.30pm</b>		<b>Performance #2</b>					<b>Albury Botanic Gardens</b>
Midweek rehearsal Thursday 8th of March		7pm		Line run only					Thurgoona Community Centre HALL
<b>Fri 9 March</b>		<b>6.30pm</b>		<b>Performance #3</b>					<b>Albury Botanic Gardens</b>
<b>Saturday 10 March</b>		<b>6.30pm 11pm</b>		<b>Performance #4 / Cast Party</b>					<b>Albury Botanic Gardens / TBA</b>

Sunday 11 March	11am	Bump out/Pack down	TOTC Storage Facility
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# The Other Theatre Company

# Romeo and Juliet

## Audition Form

**DIRECTOR: C.A. Duff**

**0412 112 486**

**PRODUCER: Peter Uniacke**

**0435 961 239**

Audition Dates 2 & 3 September 2017

Refer to Production Schedule. **Please book your time through [trybooking.com](http://trybooking.com).**

Please complete as much of the form as possible, but don't worry if you can't complete all sections or have no previous experience.

(Please print clearly)

Name: \_\_\_\_\_

Sex: M / F (circle) Hair Colour: \_\_\_\_\_ Age: \_\_\_\_\_

Address: \_\_\_\_\_ Phone (H): \_\_\_\_\_

Town: \_\_\_\_\_ Postcode: \_\_\_\_\_ Phone (W): \_\_\_\_\_

E-mail: \_\_\_\_\_ Mobile: \_\_\_\_\_

Which role/s are you auditioning for? \_\_\_\_\_

Are there any dates during the rehearsal/performance process you know will be absent for (please list) \_\_\_\_\_

**Previous Theatre Experience** Please complete the following (only the 4 most recent productions) or attach a brief resume.

	Year	Show	Role	Company
1				
2				

<b>DRAMA / ACTING</b>	Trained with: _____ for _____ years	Previous Experience	
	_____ for _____ years	Principal Roles	Cameo/Minor Roles
		Small Speaking Part	No previous experience

**Additional Skills** Please list any **injuries** or restrictions which may affect your ability to rehearse or perform

\_\_\_\_\_

- As well as performing, cast members may be given the opportunity to help with set construction, prop making.
- There are also a number of roles available as “ensemble”.
- All cast members are required to become financial members of The Other Theatre Company Inc. A membership form is included in this kit.

Current Fees:	Single	\$20.00
	Concession / Student	\$15.00
	Family (2 adults, 3 child)	\$40.00

- All cast will be required to supply their own makeup and “theatre blacks” for the show at their own expense.
- All cast members should be aware that they may be required for publicity and promotional purposes including the distribution of production photos.
- Please be aware that once you are cast you will need to discuss any radical changes to your appearance – eg hair colours, tattoos, piercings, facial hair with the director BEFORE you make these changes.
- The Other Theatre Company reserves the right to request any cast/production member to withdraw from a production at any given time if their conduct/performance is considered unsatisfactory.
- If you are not cast, would you consider working in wardrobe, backstage, set construction?      Yes    No

## Audition and casting Requirements

All auditionees should familiarise themselves with the play prior to auditioning.

It is encouraged that you audition for more than one role, preferably a main character and minor character. And you may be asked to audition for a role you have not chosen – so be prepared!

You should check the schedule to ensure you are available for all rehearsals and performances. If you have conflicts, please let us know on the above form.

Don't be nervous, give it your all, you have nothing to lose and only 20 minutes to make an impression. Prior performance experience is not a hindrance.

Please arrive at 10 mins before your audition time as it will give you time to get into a comfort zone before you audition.

**I am aware that, if successful in my audition, I have committed to attend ALL rehearsals and production dates required of me and understand that if my performance during rehearsal is not up to standard, and that my absence from rehearsal without reasonable cause or without advising anyone could necessitate my replacement and withdrawal from the show. I have read this audition form and if I am accepted as a member of the cast I agree to abide by all the above-mentioned conditions.**

The Other Theatre Company, in the course of its business, collects certain information relating to member and auditionees. The Other Theatre Company ensures that it will:

1. Keep confidential the data collected and take all steps as may be necessary to safeguard the confidentiality of the data.
2. Not disclose the data to any person unless disclosure is necessary for the provision of the services provided:
  - or has been requested and authorised by the member/auditionee;
  - or is required by law.

Signed: \_\_\_\_\_ Dated: \_\_\_\_\_

Parent/Guardian: \_\_\_\_\_

If auditionee is under the age of 18

# MEMBERSHIP INFORMATION



## FEES

Membership fees for The Other Theatre Company are set by the Company at the Annual General Meeting. At the time of commencement, the fees are as set out at right.

Membership fees are due to be paid to The Other Theatre Company prior to the commencement of the Annual General Meeting each year to ensure voting rights at the Annual General Meeting.

Single	\$20.00
Student (under 18)	\$15.00
Concession Card Holder	\$15.00
Family (up to 2 adults and up to 3 children under 18 years)	\$40.00

## PAYMENT OF FEES

Fees can be paid to the Secretary by cash or cheque. Please do not post cash.

## MEMBERSHIP ENTITLEMENTS

### ID

Each member of The Other Theatre Company will receive a membership card.

## COMMUNICATIONS

Current financial members will receive copies of meeting agendas and minutes and any mail outs to members including those on upcoming events.

The Other Theatre Company's Facebook page is accessible to the public and will contain information on upcoming events.

## PRODUCTIONS

Membership of The Other Theatre Company **does not** guarantee a role in any production.

Anyone participating in any The Other Theatre Company production is required to be a current financial member for insurance purposes.

Members of The Other Theatre Company will receive a 25% discount on The Other Theatre Company event tickets on presentation of their membership card.

## INSURANCE

Any person with current financial membership will be covered by The Other Theatre Company's Public Liability insurance.

## MEDICAL CONDITIONS

To ensure the safety of all of our members, any member with a serious medical condition is encouraged to disclose this condition to the President or another office bearer/committee member prior to undertaking any activity which could put themselves or any other person at risk.

## SUBMITTING THIS FORM

### ELECTRONIC

Use the submit button in Adobe Reader.

### HARDCOPY

Print the form and mail to:  
The Secretary  
PO Box 553  
Lavington NSW 2641



# MEMBERSHIP APPLICATION

Your name

Phone

Email

Mobile

*Email is our primary method of communication*

Postal Address

Town/City

State VIC

Post Code

Emergency contact

Emergency Contact  
Phone

Membership

Single (18+)

Family

Concession Card holder

*Select one*

School Student (under 18)

**Families and School Students please note:** For applicants under 18 years of age, a parent or guardian must also sign below to indicate acceptance of the rules and purposes of TOTC.

Areas of interest

*Select all that are relevant*

Acting

Back stage crew

Directing

Lighting

Dancing

Costumes

Producing

Sound

Singing

Props

Front of house

Sets

Other

Please specify:

Skills

First Aid

Level

Expiry

Working with Children Check

State

Expiry

Other:

Privacy Statement

The Other Theatre Company (TOTC) is committed to keeping your personal information secure, in accordance with Australian, New South Wales and Victorian Privacy Laws.

Please check the relevant boxes below to indicate how we can use your personal information:

TOTC can provide my/our information to other members of TOTC

TOTC can provide my/our information to parties outside of TOTC

Photo Release

TOTC will use photos of its members for the purposes of advertising and in production programs.

Please check this box to indicate consent for the likenesses of ALL member applicants listed below to be reproduced for the above purposes.

Constitution

*A full copy of the Constitution is available from the Secretary*

All applicants listed below agree with the purposes of TOTC and agree to comply with the rules of TOTC as laid out in the Constitution.

Name

Date of Birth

Signature

Parent/Guardian Signature if any applicant is under 18 years of age