



# Audition Brief

## Audition Dates

**First Round - Vocal: 27<sup>th</sup> - 30<sup>th</sup> July**

**Second Round - Dance: 31<sup>st</sup> July**

**Callbacks: 2<sup>nd</sup> August**

# What if Juliet's ending was just her beginning?

From the Emmy-winning writer of Schitt's Creek, &Juliet flips the script on the world's most famous love story. What if Juliet didn't end it all over Romeo, and instead, chose her own ending?

Set to a playlist of pop anthems as iconic as Juliet herself, including "Since U Been Gone," "Roar," "Baby One More Time," "Larger Than Life," "That's The Way It Is" and "Can't Stop the Feeling!"; this hilarious and heartwarming new musical dares to imagine a life after Romeo, full of possibility, empowerment, and pop bangers.

With music from Swedish songwriting sensation Max Martin (the mind behind more #1 hits than any other artist this century) and a book by David West Read, &Juliet premiered on London's West End in 2019, winning 3 Olivier Awards and 6 WhatsOnStage Awards. It took Broadway by storm in 2022 with 9 Tony Award nominations, including Best Musical.

Now, this coming-of-age jukebox sensation arrives in Ballarat, brought to you by Ballarat Lyric Theatre in March 2026. We're seeking strong singer-dancers with a pop or contemporary musical theatre sound. Versatility is key, especially in commercial and street dance styles, and we're after performers who bring great energy and work well as part of an ensemble.

We are thrilled to have an incredible creative team bringing this vibrant story to life:  
Directed by Braydon McKinnon  
Musical/Choral Direction by Jane Nice  
Choreography by Cooper Guinea

Don't miss your chance to be part of this empowering, joy-filled production. Full audition brief details are enclosed, we can't wait to see you bring &Juliet to life!

## CASTING STATEMENT

Ballarat Lyric Theatre is committed to building a cast that reflects and celebrates diversity in all its forms.

& Juliet is a bold, high-energy pop musical about self-discovery and rewriting your own story. To tell this story with authenticity and heart, we're looking to assemble a cast that represents a wide range of backgrounds, identities, and lived experiences.

We warmly welcome auditionees of all ethnicities, cultural backgrounds, gender identities, sexualities, body types, ages, and abilities. We're proud to promote an inclusive and respectful rehearsal and performance environment. Please refer to the character breakdowns for any specific casting notes.

# AUDITION PANEL

Director: Braydon McKinnon  
Musical/Choral Director: Jane Nice  
Choreographer: Cooper Guinea

Assistant Director: Sallyanne Mitchell  
Assistant Choral Director: Anna Marshall  
Executive Producer: Tess Kelly

## MESSAGE FROM THE DIRECTOR

Thank you for your interest in &Juliet.

This is a musical that captured my heart from the very first moment I saw it. It's fearless, funny, and full of fire, but beneath the glitter and pop anthems lies a story that feels deeply human and incredibly relevant. &Juliet asks us to imagine a world where we can rewrite the narratives we've been handed and choose who we want to be. That's powerful and that's why I'm so excited to direct this production for Ballarat Lyric Theatre.

David West Read's clever, subversive script flips the greatest love story ever told on its head, and Max Martin's catalogue of absolute bangers (from Britney and Backstreet Boys to Katy Perry and Kelly Clarkson) takes the whole experience to another level. But beyond the spectacle, this show is about identity, empowerment, second chances, and finding your voice.

As we build this production, I'm looking for performers who are ready to bring their true selves into the room. We're not recreating the West End or Broadway versions, we're telling our version, in our community, and I want to see performers who bring authenticity, individuality, and generosity to the process.

I welcome auditionees from all backgrounds, identities, and levels of experience. If you've got a story to tell, a voice to share, or a beat in your bones, you belong here. There's room in this show for all kinds of talent, and I value heart, honesty, and collaboration above all else.

This will be a high-energy, music-driven production full of movement, colour, and connection. But most of all, it will be made with love, for the stage, for storytelling, and for each other. We're here to lift each other up, to work hard, and to create something unforgettable together.

So, if this story excites you, if it speaks to your spirit, if the music makes you want to dance, or if you're ready to try something new, I encourage you to audition. Take a chance. Be bold. Come help us bring &Juliet to life in a way that's honest, joyful, and uniquely Ballarat.

I can't wait to see what you bring into the room.

# CHARACTER BREAKDOWN

## Principals

### **Juliet**

#### **Playing Age: 18-25**

The overprotected daughter of the Capulets, limited in her experience of love, but also an unfailingly optimistic rebel-in-waiting. Juliet will challenge social conventions of female modesty and decorum, not a docile, obedient girl, but a confident, independent woman, as she learns to own her choices and love herself for who she truly is.

**Vocal Range:** F3 - F#5 Strong Musical Theatre Pop

**Other Requirements:** Great actor and strong mover.

**Note: The creative team is committed to honouring the established casting practices of this show, and with this in mind we are strongly encouraging People of Colour (POC) to audition.**

### **Anne/April**

#### **Playing Age: 30-40**

The strong-willed wife of Shakespeare who doubles as Juliet's best friend. Older than her husband, and in many ways wiser, she is his biggest fan, but also his sharpest critic. Recognising the parallels between Romeo & Juliet and her own life, Anne's determination to see Juliet persevere is deeply personal. As she writes herself into the new play as April, we see the fun-loving side of Anne that she hasn't explored in years.

**Vocal Range:** A3 - E5. Strong pop sound.

**Other requirements:** Great actor with excellent comic timing.

### **William Shakespeare**

#### **Playing Age: 30-40**

Handsome, famous, and endlessly aware of his own wit, William Shakespeare is the jolly leader of his company of Players, until his wife Anne begins to question his authority. William enjoys the spirited competition that ensues, and brings a mischievous spirit to rewriting with Anne, until it becomes clear that much more than the fate of his play is at stake, and he is forced to reexamine his priorities.

**Vocal Range:** Db3 – Bb4. Strong pop sound.

**Other requirements:** Great actor with excellent comic timing.

## Supporting

### **Lance**

#### **Playing Age: 40-59**

Francois' father, a burly former soldier. As a widowed single parent, Lance only wants a better life for his son, but the weight of his expectations is driving a wedge between them. This changes, however, when an unexpected reunion with an ex-lover restores the twinkle to Lance's eye, and he is reminded of the complicated nature of finding true love.

**Vocal Range:** F2 - F4. This character has a French accent.

**Other requirements:** Great actor with excellent comic timing.

## **Angélique (Nurse)**

### **Playing Age: 40-59**

Juliet's confidante who has cared for her since she was a baby and is closer to Juliet than her own mother. Boisterous, bawdy, and full of surprising sensuality that has long been repressed for Juliet's sake. As Angélique becomes the unexpected focus of a reignited romance, she struggles, for the first time, to put her own needs first.

**Vocal Range:** E3 - E5. Strong pop sound.

**Other Requirements:** Great actor with excellent comic timing.

## **May**

### **Playing Age: 18-30**

Loving and always supportive of Juliet, May is a young person discovering who they are in the world. An ideal companion for a trip to Paris with Juliet, May sees an opportunity to start fresh, and finds a newfound strength while fighting for a life-changing relationship with Francios.

**Vocal Range:** B2 – A4. Strong pop sound

**Note: The creative team is committed to ensuring this character is portrayed with authenticity and respect for the communities represented by this role. We are open to discussing interpretations of the role with artists who receive a callback.**

## **Romeo**

### **Playing Age: 18-29**

Juliet's first love is a notorious womanizer, in love with love, and above all, a drama queen, but he is also a true romantic whose feelings for Juliet go beyond anything he has experienced before. As he comes to terms with mistakes of the past, he, too, is longing for a second chance.

**Vocal Range:** E3 – E5. Strong pop sound.

**Other Requirements:** Great actor with excellent comic timing.

## **Francois**

### **Playing Age: 18-29**

A misunderstood musician with a playful sense of humour. Like Juliet, Francois is inexperienced in the ways of love, and is dealing with an overly controlling parent (Lance). Through Juliet, he develops the courage that will open up a world of possibilities.

**Vocal Range:** Bb2 - B4. Strong pop sound.

**Other Requirements:** Great actor with excellent comic timing.

## **Ensemble/Pit Singers**

The ensemble in & Juliet is essential to the storytelling and overall energy of the show. We're looking for strong singer-dancers who can bring character, presence, and versatility to the stage. Ensemble members play multiple roles across Verona, Paris, and the metatheatrical world, from party guests to nobles to rebellious Parisian locals. This is not a background track; the ensemble is central to the heart, humour and drive of the production. We welcome performers of all identities and backgrounds who are confident in pop vocals, commercial/street-style movement, and committed to bold, characterful storytelling.

# AUDITION INFORMATION

**AUDITION VENUE:** BPAC 501-503 Neil St, Soldiers Hill, 3350

## INITIAL VOCAL AUDITION

- Please prepare 2 songs (1 pop song, 1 contemporary musical theatre) in the style of the show, but not from the show. Be prepared for a vocal range check from our Musical Director. Don't sing the whole song; prepare up to 90 seconds of each song. These songs should showcase your storytelling and vocal abilities. Ensure that these cuts are on your phone or similar device and bring any required adaptors to connect to the speaker provided.
- For this production we will be looking for British accents. If you are auditioning for a role please prepare all monologues for the characters you intend to audition for. Auditionees that are only auditioning for ensemble please prepare a monologue of your choosing from the list provided.
- Please arrive at least 10 minutes prior to your audition time for admin purposes.

## DANCE CALLBACK (Invite only)

- After the initial vocal audition, you will receive an email on the evening on Wednesday 30<sup>th</sup> July to notify you if you are required for the dance callback on Thursday the 31<sup>st</sup> July and at what time. Any further information will be emailed at this time and you will be required to reply to secure your space.
- You will be required to learn a piece of Choreography, this will be emailed to all auditionees on Sunday 27<sup>th</sup> July. **NOTE:** The choreography will NOT be taught in the room. However, the Choreographer will spend the first 20 minutes of the callback going over the choreography and answering questions.
- At the dance call you will be asked to show technical movements and 'tricks'. This is not compulsory and if you are uncomfortable doing so or this is outside your ability please move to the side of the audition space.
- Remember to wear appropriate clothing and footwear (sneakers preferred), arrive early and come warmed up.

## PRINCIPAL CALLBACKS (Invite only)

- You will receive an email following the dance callback inviting you to a principal callback. These will be held on Saturday 2<sup>nd</sup> August at 2pm. You must ensure that you are available for callbacks should one be offered to you.
- Callbacks may not be required for each role.
- Callback material will be sent Thursday night with your callback offer.

**Final Casting:** Final Casting will take place on Saturday 2<sup>nd</sup> August with all auditionees receiving either a phone call or email sometime Saturday evening.

**Please Note:** Casting is absolutely not final until emails are received and responded to.

## IMPORTANT INFORMATION

- Minimum age for auditionees: 16 at the time of Auditions (27<sup>th</sup> July)
- We may video your audition for reference, these will be deleted at the completion of the process.
- Rehearsals will be Sundays (12:00pm-6:00pm), Tuesday and Thursdays (7:00pm-10:00pm). Rehearsals will commence on the 31<sup>st</sup> of August (Meet & Greet). It is an expectation that you will be available for all rehearsals and must tell us any dates or periods that you will be unavailable for.
- **Working With Children's Check:** All participants over the age of 18 are required to have a Working with Children's check or equivalent.

## FAQ's

### **What can I expect at rehearsals?**

Our rehearsals will be a safe, fun and playful space for us to create our show. They will also be a place of hard work and respect. When you have been called to a rehearsal, it is expected that you give that rehearsal your full and undivided focus, even if you are not being utilised on the floor. If not being utilised, self-rehearsal time outside of the main rehearsal room is expected.

### **What learning materials will I receive?**

You will receive a libretto as well as access to rehearsals tracks & video recordings.

### **I'm unavailable for more than one rehearsal, can I still be involved?**

We will consider all applicants and will take into account your unavailability prior to casting. Please indicate any unavailability in your audition submission for consideration.

**Note:** a person may not be cast (unless there are special circumstances) if any absences are more than three weeks in total

### **I've been cast in another production at the same time, can I still audition for & Juliet?**

If you are interested in auditioning for & Juliet, we ask that you are available for all the dates listed in the brief. As a general rule, we are unable to offer audition times to performers who are already committed to another production that conflicts with our schedule - out of respect for both our own process and other companies. However, in rare circumstances, exceptions may be made where prior arrangements have been approved in advance. If you believe your situation may fall into this category, please reach out before submitting your audition request.

### **Is there a show fee?**

There is a \$120 show fee for cast. There is also a \$40 membership fee to be paid.

### **When will I find out the outcome of my audition?**

Everyone who auditions will receive either a phone call or email by the end of the day on Saturday 2<sup>nd</sup> August.

### **Can I talk with someone about the show before I audition?**

Yes, we welcome all enquiries about the production and auditions. Please contact our show secretary via email [auditions@ballaratlyrictheatre.org.au](mailto:auditions@ballaratlyrictheatre.org.au)

# Monologues

## Juliet - 1

(Empowered, determined)

"You know what? Maybe I was in love. Or maybe I was just told I should be. Told that a balcony and a few stolen glances were enough to throw away my whole life. Not anymore. I'm writing my own story now—and this time, I'm not dying at the end."

## Juliet - 2

(Hopeful, sweet)

"Turns out, the greatest love story isn't boy meets girl... it's girl meets mirror. I looked at myself today and didn't see heartbreak or tragedy. I saw strength. I saw joy. And I thought, 'Wow. She's worth loving.'"

## Juliet - 3

(Exuberant, free)

"Do you feel that? That thump in your chest? That's life. Not quiet, not tragic, but LOUD and pulsing and full of possibility! I was dead once—well, almost—and now I want to feel everything. Even if it breaks me."

## Anne Hathaway - 1

(Playful, sharp)

"Oh, Will. You gave her a dagger and a death scene—how original. But what if... hear me out... she lived? What if Juliet got to laugh, to dance, to choose? It's about time we let a girl finish her story without a tragedy."

## Anne Hathaway - 2

(Firm, heartfelt)

"You gave me your name, but not your stage. Your words, but never your voice. Well, I found it now. And guess what? It's louder than yours. Maybe it always was—you were just too busy writing endings to hear it."

## Shakespeare - 1

(Flustered, dramatic)

"This was supposed to be my story! The tragedy! The art! Now everyone's dancing and... rapping? I just—I'm a playwright, not a pop concert director! But fine, let's see where your little remix leads."

## Shakespeare - 2

(Smug, theatrical)

"Let's not forget whose quill started this whole thing. I wrote the words that made lovers weep for centuries. I gave the world 'Romeo and Juliet'—a tragedy so iconic, it practically reinvented heartbreak! So, yes, remix the tale, add your beats and boldness... but remember, darlings: even your rebellion began with me."

**Lance - 1**

(Bold, blustery, then sincere) (French Accent)

"I raised my son to be strong! To be a man! Sword in hand, chin up, feelings down! But here he is, standing in front of me, not with a sword—but with honesty. And... blast it, I think that's braver than anything I ever taught him. Don't tell him I said that. Actually—no, tell him. He should hear it."

**Angelique - 1**

(Witty, wise, warm)

"Everyone thinks I'm just the sassy sidekick with a fan and a quip. But I've loved, lost, lived. I've watched people throw their lives away for a romance that wouldn't last past breakfast. So forgive me if I roll my eyes at love-at-first-sight. Still... if it is real, you'd better fight for it like your corset's on fire."

**May - 1**

(Honest, vulnerable)

"All my life, I've been told to choose. Pick a box. Fit the mould. But what if I'm not either, or both, or something else entirely? I don't need to explain myself to make you comfortable. I just need to be me. And that's enough."

**May - 2**

(Warm, grounded)

"You think you have to figure it all out right now, but life doesn't come with a script, Jules. Not a good one, anyway. So, let's rewrite it together. Mistakes, mess, and all. That's what friends do. We hold the pen when the other's hand shakes."

**Romeo - 1**

(Charming, clueless)

"Okay, so... maybe I overreacted. Slightly. I just thought if I couldn't have her, I'd rather die dramatically. I mean, that's romantic, right? Wait... you're saying it's not romantic to fake your death and guilt-trip your girlfriend into suicide?"

**Francois - 1**

(Nervous, resolute)

"You always said I'd be nothing if I didn't follow your path. But I've been on your path, and I can barely breathe. So maybe I'll disappoint you—but at least I'll be me. And maybe that's not nothing after all."