DIVISION OF PERFORMING ARTS · WILKES UNIVERSITY

AUDITIONS

Much Ado About Nothing

by William Shakespeare

Open to all Wilkes University students · No experience necessary

Audition Information

When	Tuesday, December 1, beginning at 6:30 PM · 5-minute audition slots
Where	[DDD Stage]
Sign up:	here
Director	Paul Nelson

What to Prepare

- Monologue sides are provided for Beatrice, Benedick, Hero, Claudio, Don Pedro, Don John, Dogberry, Leonato and Margaret. Choose one or two and come prepared to perform it. You may choose any side.
- You may also be asked to read additional sides from the script.

About the Play

In Messina, a returning army brings romance, rivalry and mischief to the household of Governor Leonato. Sworn sparring partners Beatrice and Benedick are tricked into love, while young Claudio and Hero's courtship is nearly destroyed by a malicious deception — and only the bumbling night watch stands between Messina and disaster. Shakespeare's sharpest comedy asks us to listen closely, speak boldly, and question what we think we see.

Casting Notes

- Some smaller roles may be doubled or combined. Performers cast in smaller roles may also appear in the ensemble (masquerade, wedding and dance sequences).
- Movement and some social dance may be required of most of the company; no prior dance training is necessary.

Character Breakdown

The House of Leonato

BEATRICE
Leonato's niece. Quick-witted, fiercely independent and famous for her 'merry war' of words with Benedick. Beneath the armor of wit lies deep loyalty and real feeling — her outrage at Hero's betrayal gives the play its emotional turn. Requires excellent command of verse and prose, comic timing, and the ability to shift instantly from comedy to fury.

Requirements: Strong vocal technique; physical comedy (the overhearing scene).

LEONATO
Governor of Messina, father of Hero. A genial, generous host who enjoys his status and his guests — until public disgrace of his daughter turns him to grief and rage. Needs warmth, authority and the range to carry one of the play's most painful scenes.

HERO
Leonato's daughter. Gentle and dutiful in public, but playful and quick among the women of the house. Falsely accused at her own wedding, she must hold the stage largely through stillness and reaction. Look for an actor with emotional honesty and presence beyond her lines.

ANTONIO
Leonato's elder brother. Comic and doting in the early scenes, then surprisingly hot-blooded when he challenges Claudio. Often a fine role for an actor with strong character instincts.

MARGARET
Gentlewoman to Hero. Bawdy, flirtatious and unafraid to tease. Unknowingly used in Borachio's deception, she brings earthy humor to the household.

URSULA
Gentlewoman to Hero. Clever and good-humored; partners with Hero in gulling Beatrice in the garden scene.

The Prince's Company

BENEDICK
A lord of Padua and soldier under Don Pedro. A self-declared confirmed bachelor whose wit matches Beatrice's blow for blow. His soliloquies invite the audience in, and his conversion from mocker to lover is the comic heart of the play. Requires charisma, direct-address ease, and sharp comic and physical timing.

Requirements: Comfort speaking directly to the audience; physical comedy.

DON PEDRO
Prince of Aragon. Gracious, confident and a natural matchmaker who engineers both love plots — yet is easily deceived. Carries authority with charm, and a hint of loneliness as everyone pairs off but him.

CLAUDIO
A young lord of Florence, newly honored in battle. Earnest, romantic and impulsive; he falls in love at first sight and turns on Hero just as quickly. The actor must make both his tenderness and his cruelty believable.

BALTHASAR
Attendant and musician to Don Pedro. Self-deprecating about his talents, he performs 'Sigh no more, ladies' during the gulling of Benedick.

Requirements: Must sing. Ability to play guitar or another instrument a plus.

Don John's Faction

DON JOHN
Don Pedro's illegitimate brother, recently reconciled after rebellion. Sullen, resentful and quietly menacing; he spreads mischief for its own sake. A role for an actor who can command attention with stillness and economy.

BORACHIO
Follower of Don John and architect of the plot against Hero. Boastful and a little drunk when he is overheard — and later genuinely remorseful. Requires both swagger and sincerity.

CONRADE
Follower of Don John. A loyal, sardonic sidekick who is arrested with Borachio and famously calls Dogberry an ass.

The Watch

DOGBERRY
Master Constable of Messina. Pompous, well-meaning and gloriously prone to malapropisms, he stumbles into uncovering the villains' plot. A showcase comic role for a fearless character actor with impeccable timing.

Requirements: Strong comic instincts; clarity with deliberately mangled language.

VERGES
Dogberry's elderly partner (the 'headborough'). Rambling, loyal and constantly overshadowed. Strong chemistry with Dogberry is essential.

THE WATCH (SEACOAL, OATCAKE & OTHERS)
Night watchmen under Dogberry's command who overhear Borachio and make the arrest. Opportunities for distinct comic characters; size of group flexible.

Additional Roles

FRIAR FRANCIS
The friar officiating Hero's wedding. Perceptive and compassionate, he devises the plan to fake Hero's death. Requires calm authority.

SEXTON
Town clerk who brings order to Dogberry's interrogation. A brief but effective straight-man role.

MESSENGER, BOY, LORDS, ATTENDANTS & MUSICIANS
Members of the households and courts of Messina and Aragon. Appear in the masquerade, wedding and final dance. May be doubled.

Rehearsals & Performances

Rehearsals	Begin March at 6:30pm.
Work Weekend	April 3, 4 — all cast/crew members required to attend
Performances	April 15-18 (Five performances)
Conflicts	List all conflicts from March 1st through closing, April 18th, on your audition form.

Questions? Jon.liebetrau@wilkes.edu



WUT Audition Notice: Mainstage Production of *SPRING AWAKENING*

Director: Sean Patrick Gibbons
Music Director: Dr. Joshua Harper
Choreographer: Lynne Esgro
Performance Dates: 2/25, 2/26, 2/27 (2 Show Day), 2/28
Rehearsal Dates: 1/19-2/24 →Work Weekend (2/13,2/14) → Sitz (TBD)

***Sunday Rehearsals are from 10am-1pm for Choreography. There will also be Sunday Evening Rehearsals from 6:30pm-10:00pm. It is possible we may also use Tuesday nights for choreography rehearsals, if we find we need them.*

Tentative Production Rehearsal Schedule

Audition Sign Up

***Winter Rehearsal Schedule:*

As we will be rehearsing during the winter months, we ask all cast members to maintain some flexibility in their schedules. While we anticipate following the published rehearsal calendar, inclement weather, university closures, or other unforeseen circumstances may require adjustments to rehearsal dates and times.

We will make every effort to communicate any changes as far in advance as possible. However, the safety and well-being of our cast, creative team, and production staff will always be our first priority. By auditioning, students should understand that some flexibility may be necessary to accommodate schedule changes throughout this winter rehearsal process.

About the Show:

Spring Awakening is told by Duncan Sheik and Steven Sater through what Entertainment Weekly called, "the most gorgeous Broadway score this decade," Set in late 19th century Germany, the story follows a group of teens on their journey from adolescence to adulthood with a poignancy and passion that is illuminating and

unforgettable. The winner of eight Tony Awards, including Best Musical, this landmark musical is an electrifying fusion of morality, sexuality and pop/rock that has exhilarated audiences across the nation since its 2006 Broadway debut. *Spring Awakening* delves into themes of sexual curiosity, societal constraints, the severe repercussions of inadequate sexual education, and other mature material. It is a powerful exploration of the challenges faced by young people in a repressive society and serves as a thought-provoking commentary on the importance of education, acceptance, and community.

***Content & Intimacy Advisory:** *Spring Awakening* explores mature themes, including sexuality, sexual violence, abuse, suicide, mental health, and contains strong language and intense intimate physical moments. Certain roles may require performers to appear onstage in undergarments.

Our production will approach this material through a consent-forward, collaborative process, with all intimate moments carefully choreographed by a certified intimacy director. We are committed to honoring each performer's personal boundaries while also embracing our shared responsibility as theatre artists to tell this story with honesty, integrity, and courage. Open communication, mutual respect, and thoughtful artistic exploration will guide our process.

All expectations regarding intimacy and levels of dress will be discussed transparently with all actors engaging in said material before rehearsals.

Audition Dates:

- **Auditions**: **Wednesday, 12/2 (Singing/Acting + Callbacks), Thursday, 12/3 (Dance)** - We may ask you to sing from the sides provided. Please be prepared to sing any of the chosen sides attached to the sign up sheet the same evening as your audition. Sides can also be found below in the linked document. At the end of the evening, we may do a “group sing” or “pairings” depending on time. **We will have a dance call on 12/3 starting at 6:30pm.** It is not optional. Dress is “dress to impress” / “dance clothing” as per the choreographer. Please bring jazz shoes or sneakers. Please plan to arrive 10 minutes before your scheduled audition time, and sign up for the earlier time slots, if available, so we can have time for callbacks on the same evening.

- **Locations: DDD 002** (Basement Dance Studio for Vocal and Acting Auditions) / **Dance Auditions** will be held in DDD 101 (First floor dance studio across from office).

How to Audition:

- Sign up for an audition time slot on the audition sheet.

- Prepare **60-90 seconds** of a song that best showcases your vocal ability in the style of the show. Contemporary Musical Theater or Pop/Rock is preferred.
- Sheet music should be hole-punched and in a three ring binder. Clearly mark your cut as needed for the provided pianist. The sheet music should be in the correct key, and piano parts should be written out (no charts).
- Be prepared to be asked to stay and sing sides from the score. These callback sides can be found in the audition sign up spreadsheet with the link that says “SIDES” as well. You may be asked to sing for a specific character and or multiple characters. Just because you are not called back does NOT mean that you are not cast. This is a specific show with a very specific sound. There will not be callbacks for every single role.
- Please bring a headshot and resume to the audition.

Character Breakdown & Vocal Ranges:

Melchior Gabor: Intelligent, charismatic, rebellious, and fiercely independent. Challenges the authority and conventions of his society while struggling with his own desires. This role requires simulated sex and staged violence. (G2-B4)

Wendla Bergmann: Curious, sensitive, and increasingly determined to understand herself and the adult world from which she has been sheltered. This role requires simulated sex and staged violence. (E3-B5)

Moritz Stiefel: An anxious, sensitive, and overwhelmed young man struggling with academic pressure, sexual confusion, and the expectations of his family. This role requires simulated self-harm. (C3-A4)

Ilse Neumann: Free-spirited, resilient, and emotionally complex. Having escaped an abusive home, she searches for independence and connection. (E3-E5)

Martha Bessell: Quietly strong and deeply vulnerable. A young woman navigating abuse, shame, and the desire to be understood. (E3-E5)

Hanschen Rilow: Confident, provocative, and self-assured. Comfortable exploring his sexuality and his relationship with Ernst. This role requires simulated masturbation. This role doubles with RUPERT and requires simulated sex. (A ♭ 2 - D5)

Ernst Robel: Gentle, sincere, and somewhat naive. Discovers affection and intimacy through his relationship with Hanschen. This role doubles with REINHOLD and requires simulated sex. (A ♭ 2- A4)

Georg Zirschnitz: Awkward, energetic, and frequently overwhelmed by his romantic and sexual fantasies. This role doubles with DIETER and requires simulated sex. (A ♭ 2 - D5)

Otto Lämmermeier: A schoolmate navigating the confusion, embarrassment, and excitement of adolescence. This role doubles with ULBRECHT and requires simulated sex. (A ♭ 2 - D5)

Thea: Wendla's friend, outwardly innocent and optimistic, but increasingly aware of the complicated world around her. (E3-E5)

Anna: A cheerful, somewhat naive schoolgirl who struggles to understand the darker experiences of those around her. (E3-C5)

Adult Woman: Portrays multiple authority figures, including mothers and teachers. Requires strong character versatility and the ability to transition between contrasting roles. (D3-A4)

Adult Man: Portrays multiple fathers, teachers, and authority figures. Requires strong character acting and the ability to embody the pressures of an oppressive society. (D3-F4)

*There *may* be more actors added to “Ensemble”