



HAMLET AUDITION PACKET



AUDITION CHECKLIST

- Download a copy of this packet (great job!)
- Sign up for REMIND: *Text @stage23-24 to 81010* to get updated information regarding auditions.
- Read through the packet carefully. Pay special attention to the calendar, casting policy, and production contract.
- Fill out the audition form in this packet and bring it to the audition (p.7-9)
- Pick a monologue to perform from this Audition Packet, or bring in a dramatic monologue of your choice.
- Sign up for an audition slot on Sign-Up Genius. [Hamlet Audition Signups](#).
- Show up for your audition on time and properly dressed. If you have questions, email me at hovis.darryl@tusd.org

DIRECTOR CONTACT INFORMATION

Director: D.B Hovis
hovis.darryl@tusd.org
714.343.0283

AUDITION INFORMATION FOR AUDITIONS/ CALLBACK TIMES:

- General Auditions:** Tuesday February 6
 Wednesday, February 7
You only attend the time slot you signed up for on the following link.
[Hamlet Audition Signups](#).
- Callbacks:** Thursday, February at 3:30pm.

Things you **MUST** bring to your Audition...

- AUDITION FORM (SIGNED BY STUDENT & PARENT)
- PHOTOGRAPH OF YOU (headshot)
- ALL CONFLICTS (SPECIFIC DATES & TIMES)

HOW DO AUDITIONS WORK?

Please sign up via Sign Up Genius for a slot at [Hamlet Audition Signups](#). Pick a dramatic monologue from the options listed later in this packet or one of your choice. Prepare the monologue by addressing the following questions:

1. Who is my character talking to and how do I feel about them? (Your other)
2. What do I want them to do as a result of hearing my words (Your need/objective)
3. What is in the way of getting them to do it? (Your obstacle)
4. What are different ways I try to get them to do it? (Your tactics)

Memorization is strongly encouraged but not mandatory.. The primary thing is that you are familiar with the words.

WHAT IS THE DIRECTOR LOOKING FOR? I am looking for actors who do more than say their lines. Your audition should showcase your ability to make choices about the character you've chosen, who they are addressing and what they want from the other characters. That said, I am also looking for actors who are honest, and stay in the moment. Students who are excited to collaborate, take risks and accept direction will always stand out. No experience? No worries! Come prepared and do your best; everyone will be cheering you on for taking the risk!

What is “Hamlet”? :

Synopsis: The ghost of the King of Denmark tells his son Hamlet to avenge his murder by killing the new king, Hamlet's uncle. Hamlet feigns madness, contemplates life and death, and seeks revenge. His uncle, fearing for his life, also devises plots to kill Hamlet. The play ends with a duel, during which the King, Queen, Hamlet's opponent and Hamlet himself are all killed.

CHARACTER BREAKDOWN

(NOTE: We are not considering gender when casting roles. Some roles may be doubled)

HAMLET:

Hamlet is the son of Gertrude and Old Hamlet. His father has just died and his uncle has become king. Can be indecisive and hesitates, but not invulnerable to emotion. Described as cynical and bitter due to his father's death.

OPHELIA:

Ophelia is Polonius' daughter and Laertes' sister. She has been in a relationship with Hamlet. Gives into orders, and is full of innocence.

CLAUDIUS:

Claudius is the newly crowned King of Denmark and husband to Gertrude. He is Hamlet's uncle. Calculated and power-driven, with the occasional reveal of human sincerity.

GERTRUDE

Gertrude is Hamlet's mother and the queen. She married Claudius shortly after her husband died. She seeks status more urgently than truth.

OLD HAMLET (THE GHOST)

Old Hamlet is the previous King of Denmark and Hamlet's father. He has recently died but visits Hamlet as a ghost during the play.

POLONIUS:

Polonius is a counselor to the new king and queen. He is Ophelia and Laertes' father. A pompous old man.

LAERTES

Laertes is the only son of Polonius and brother of Ophelia. He leaves Denmark to study in Paris. A complete opposite to Hamlet, passionate and decisive.

HORATIO:

Horatio is an old and trusted friend of Hamlet's. They met as students in Wittenberg. Loyal and caring of his friendship with Hamlet.

ROSENCRANTZ & GUILDENSTERN:

Rosencrantz and Guildenstern are childhood friends of Hamlet. Claudius employs them to spy on Hamlet.

FORTINBRAS:

Fortinbras is the Prince of Norway. He wishes to avenge his father's death by invading Denmark.

AUDITION MONOLOGUES

- Choose only one monologue from this list to prepare or prepare a different dramatic monologue of your choice.
- You can prepare any monologue, regardless of gender.
- Be very familiar with the monologue. Memorization is highly encouraged.
- Think about who you are talking to and what you want them to do by hearing your words. What are the different things you do to persuade them.

MONOLOGUE #1

Description: A teenager reaches out to God to get some answers about her recently dead friend.

People come to you when they need answers right? I guess that's why I'm here, I need an answer. I want to know why she did it, and why I was stupid enough to never suspect her. I mean that stupid account basically ruined my life! I know that's weird to say now that she's dead, but everyone was talking about me, laughing at me, and making fun of me. Ellie helped me pick myself up by day, and by night wrote about how hilarious it all was in her diary. Am I even allowed to be mad at her? She was my best friend and I loved her so much, but how can I watch the entire school honor her memory and think she's a saint when she was the reason most of the students were depressed?

Listen, I don't know how this works exactly... I'm not ... you know the religious type. I don't suppose you can just locate her quickly up there and ask why she did it and then pass the message on to me? *(waits for a response)* Yeah... I didn't think so

MONOLOGUE #2

(Corinne doesn't get along with her mother. They live together. Just the two of them. They are masters at pushing one another's buttons.)

Corinne: Look, I know you haven't felt well lately. I know that you aren't well...so it makes it hard for me to tell you this...I wish we were close. I wish we were friends. I, I don't like waking up in the morning, scrambling your eggs with you shouting obscenities in the background at me about things that don't deserve shouting. I understand it's hard for you. I get that but you forget that I'm a person. I'm not, you know, some peasant slave you've hired to cook and clean. I am your daughter. I don't feel like I'm your daughter, but I am, I guess. These are the cards we were dealt, Mom. I'm sorry I'm not all that you hoped for and that this life we live here together isn't glamorous and that Dad abandoned us when I was born and you shouldn't make me feel like it's my fault! *(beat)* I didn't even know the guy. I never even met him and I, I just want to say that I try, you know, I try to be there for you and do all the things a good daughter is supposed to do for her mother but you are such a rude jerk and I can't take it anymore!

(beat)

Be nice...to me. I'm worth enough to be treated nice. Treat me nice before I have an outburst. A real outburst. I'm talking a sumo outburst. Huge. So...treat me nice.

(beat)

Do you want more coffee?

MONOLOGUE #3

Yeah. It was. (Beat) But you were wrong the other day. That's not what a train does to you. It doesn't mush you up. This train. She's a knife. That's why we loved her. Me and Brett. (Beat) We had a good start. Me and Brett. We both could have made it. 'Course Brett, he was faster. I expected to be running behind. But Brett was worried. About me. He was stupid like that. He turned to look over his shoulder at me and he tripped. I thought he'd just jump up and keep going so I passed him right by. We'd timed it tight, and right then that engine was so close I could smell her. (Beat) I thought Brett was right behind me. I thought he was running behind me. I could hear him behind me. He didn't call out. He didn't say wait up. I didn't know. Why didn't he call out? (There is the real sound of a whistle in the distance.) Not even a sound. Brett just sat there where he'd fallen. And then he stood up, slowly, like he had the time. He stood there looking at her, looking her straight in the face. Almost like it was a dare. Like: Go ahead and hit me. You can't do that to a train. You can't dare a train to hit you. Cause it will.

MONOLOGUE #4

I've seen Him. Well, not Him, exactly, or... When I had just started acting I did two seasons at the Municipal Theatre of Karlsruhe. Ever been to Karlsruhe? We were giving Faust, Part One, a play I've always detested, and I was playing Gretchen, a part I've always detested, and I was not happy, not happy at all. There were nights I thought I'd be stuck in the provinces forever, never see Berlin, never see the inside of a film studio, die, go to hell, and it'd be exactly like Karlsruhe. Black nights, you could imagine your whole life gone... You know the scene in the play where the black poodle turns into the Devil and offers Faust the world? All that demurring, endless, always seemed so coy to me. Just... But so one night I was walking home after a performance and a very strange thing happened. I found myself going down a narrow street, an alley, really, one I'd never been down before, and suddenly... There was this little black poodle, sitting on a doorstep. Waiting for me. Staring at me with those wet dark dog eyes. And I thought to myself: "It's Him! He's come to talk to me!" He's going to stand up on His little hind legs and say "Paulinka! Fame, films, and unsurpassable genius as an actor in exchange for your immortal soul!" And that's when I knew it, and my dears I wish I didn't know: I'd never resist. I couldn't. I am constitutionally incapable of resisting anything. A good actress, a good liar, but not in truth a very good person. Just give me Berlin, sixty years of success, and then haul me off to the Lake of Fire! Do business with the Devil. But the poodle had other things in mind. I guess I must have startled it when I asked it if it wanted to make me an offer. It leapt up at me, barking

and snarling and obviously out for blood. Chased me for blocks. I escaped by ducking into a bar, where I drank and drank and drank... Probably just somebody's nasty black poodle. But I've always wondered... what if it really was Him, and He decided I wasn't worth it?

MONOLOGUE #5

Yesterday I was on my way to buy oranges. I eat them constantly in the winter, even though they cost so much, because they prevent colds. On my way to the grocer's I passed a crowd in front of an office building; I asked what was going on and they showed me that a man had jumped from the highest floor and was dead. They had covered the man with tarpaper but his feet were sticking out at angles that told you something was very wrong. There was a pink pool of red blood mixed with white snow. I left. At the grocer's I felt guilty and embarrassed buying these fat oranges for myself only minutes after this man had died. I knew why he had jumped. I thought of him opening the window, high up, and the cold air... On my way home I reimagined the whole thing, because I felt a little sick at heart. The dead man was sitting up in the snow, and now the tarpaper covered his feet. As I passed by I gave him one of my oranges. He took it. He stared at the orange, as though holding it could give him back some of the warmth he'd lost. All day, when I closed my eyes, I could see him that way. Sitting in the snow, holding the orange, and comforted. Still bloody, still dead, but... comforted.

MONOLOGUE #6

In this monologue, the character opens up to their Aunt about a circle of depression they encounter in their life. They want to avoid getting depressed and in this monologue They speak with their Aunt about what they experience and seek advice.

I torture myself and I don't know how to stop it...I try so hard to think positive and for the most part I do, I am; but, keeping myself that way is the hardest thing in the world. It creeps up on me out from the shadows of my mind. I hate to sound like some cheesy novel but it's true. Whatever I have going on deep inside myself, I do my best to ignore and most days, everything is good but when it hits, when this sudden rush of negative energy comes by, it's like a wave of depression. I get so down about the direction of my life. Am I making the right decisions? Am I being who I am meant to be? (beat) I get low about the things I do and I second guess my choices after I've already made them and then sometimes days later I change my mind again and go back to an earlier choice I made about the same damn thing... Back and forth, back and forth...like a circle of confusion. I feel like I'm going crazy when this happens, when I can't seem to figure out a solution to my path...it's like a disease in my brain...I get trapped inside myself and I get lost in this really lonely place; until finally I find some inner strength and I rip forward in a new light but I know that it's only a matter of time before I go back to that, that way of being and it scares me. I don't want to be that way...I just want to be happy and want to know that I am living my life with purpose. I don't want to have any regrets when I

get old and look back on the life I've lived; cause I won't be able to go back and that would kill me in the end.

MONOLOGUE #7

I keep things in. Things. Emotions. My emotions...I know that that's probably not a good thing. Life has made me that way I guess. I have a tendency to show no emotion when I am feeling emotion.

I just have a hard time opening up to someone. I get closed off. I feel that by being emotional in front of someone, kind of makes me very vulnerable and weak and I have a hard time with that. You know, being in that state of vulnerability, it's not a place where I like to be because I feel like I'm not in control. When I'm not in control, I get anxiety.

Whenever I truly loved anybody and opened myself up to them, they have always stabbed me in the back. I have a hard time with that; trusting people. It can be anyone...friends, family, boyfriend. I'm not sure if I truly trust anyone in my life. It's sort of a protective shield I've put up and it only gets stronger with time.

I do desire to be more vulnerable but at the same time I desire to stay protected. I feel torn. Every time I do take a risk, I get hurt. Not sure if I should keep taking those risks

AUDITION FORM

Please print pp. 7-9 only, complete and hand in at the audition.
Please attach your photo to this form.

Name: _____ Grade Level: _____

Address: _____

Home Phone: _____ Student Cell Phone: _____

Student School Email: _____ Student Outside Email: _____

Parent/Guardian Names:

Best Phone Numbers to Reach Parent/Guardian(s) After School:

Home: _____ Work: _____ Mobile: _____

Parent Email: _____

Part(s) you are interested in (*you will be considered for any role, regardless if you read for it or not*):

If cast, are you willing to accept any role? YES NO

If cast, will you accept a role where you must play a different gender than what you identify? YES NO

If not cast, are you interested in Crew: YES NO

Circle all that apply:

SET LIGHTS COSTUMES MAKEUP SOUND PROPS HOUSE/USHER

1. Any food accommodations? (Food allergies, vegan, vegetarian, etc.)

2. What food best describes your personality? Why?

3. Describe a time when you wanted to take revenge on someone.

4. Please List Any Previous Acting/Dancing/Singing/Theater Experience or Formal Training (you may attach resume):

AFTER SCHOOL AVAILABILITY:

Rehearsals are after school, Monday through Friday from 3:30-6:30pm or 5pm-8pm with occasional Saturdays. You will only be called when we are rehearsing scenes you are in.

- Leave blank on days you are available and you have no conflicts
- Mark **N/A** on days you are **NOT** available after school
- Mark times if you are **PARTIALLY** available after school (ie: if you have soccer practice from 4:30-6:30 on Tuesdays, you would put that down)

You will be expected to be available after school during ALL of tech week from 3:30-10pm, including weekend from 10am-9pm before the performance.

(No conflicts allowed during Tech Week 4/20-5/4)

What are you involved with after school? (sports, classes, work, etc,)

No conflicts will be permitted for the tech/dress rehearsals

STANDING CONFLICTS: Please indicate below any times you would not be available to rehearse on a weekly basis.

Monday (3:30-6:30)	Tuesday (3:30-6:30)	Wednesday (3:30-6:30)	Thursday (3:30-6:30)	Friday (3:30-6:30)

ONE-TIME CONFLICTS: Please list below any known one-time conflicts that fall within the times indicated.

Date	Conflict

A MORE DETAILED CONFLICT SHEET WILL BE GIVEN ON FIRST DAY OF REHEARSAL

Schedules & Conflicts

Participation in a theater production requires a tremendous time commitment. The number of other commitments you have should help you determine if you have the time to be in this production. The production commitment for "Hamlet" will be February 5 - May 7. All students cast in this show should expect to be available for all called rehearsals unless otherwise noted on their conflict sheet. Please note that **3 unexcused absences or tardies** will result in termination from the production.

We will rehearse Mondays-Fridays from 3:30-6:30pm or 6-9pm (dependent on creative team's availability) with occasional Saturdays. Most cast members will be called to every rehearsal. We will collect availability prior to making the calendar, however, it will not be possible to accommodate every conflict. Students with significant standing after-school conflicts must present these conflicts at auditions and may not be considered for a lead role. Some conflicts may make it so you will be unable to participate.

I, _____, understand that if I accept a role in Hamlet, I am making a firm commitment to abide by the rules of rehearsal and performance, to diligently apply myself to learning my lines and choreography, and to be fully prepared for every rehearsal so as to give the very best performance I can. I also understand that the rest of the cast is depending on me to keep my obligations all the way through the final performance. If I drop out, the whole cast suffers. Finally, I understand that persistent tardiness, missed rehearsals, and/or poor behavioral choices will result in dismissal from the cast and may jeopardize future casting opportunities.

PLEASE SIGN THIS AGREEMENT

I have read and acknowledged all parts of this packet in its entirety. I agree to all conditions of this audition packet, including conflict scheduling and the time commitments of this production.

STUDENT SIGNATURE: _____ DATE _____

PARENT SIGNATURE: _____ DATE _____