Traveling Players

SHAKESPEARE ENSEMBLE AUDITIONS

WELCOME!

We're so excited for you to audition! We can't wait to meet you – or see you again!

HOW CAN I AUDITION?

You can audition **virtually or in person** (at our Studio in Tysons, VA). Either way, you must register for an audition. Our auditions can fill up quickly, so don't delay.

DO I NEED AN AUDITION SLOT?

Nope. You'll be in the audition room the whole time. That's your audition slot!

WHO WILL BE AT THE AUDITION?

- Shakespeare Ensemble auditionees – performing a monologue
- Comedy Ensemble auditionees – performing a "non-ologue" (original rehearsed story)
- Jeanne E. Harrison, Artistic Director of Traveling Players – hosting the audition

Interested in Shakespeare Ensemble & Comedy Ensemble?
You only need one prepared piece. Prepare for your ***first-choice*** *Ensemble.*

Interested in Shakespeare Ensemble (3 weeks) & Shakespeare Troupe (6 weeks)?
Audition for Shakespeare Troupe and you'll be considered for both.

WHY DO YOU HOST GROUP AUDITIONS INSTEAD OF VIDEO SUBMISSIONS?

Actors can be particularly strong at movement, improv, emotional journeys, heightened language, comedy, tragedy, and all the tones in between. We want to give you opportunities to show us the ways YOU shine – and WITH WHOM you shine. We have designed our auditions to give you as many ways to shine as possible.

Your monologue is a memorized performance when you fully embody a character without a script in front of you. The monologue, however, is only a few minutes of your audition. We want to get to know you a bit better! We also want you to get to know us - and some of the students you'll potentially live with and create with this summer.

We have been told that our auditions are significantly more fun than the average audition. We plan to keep it that way.

AM I AUDITIONING FOR A ROLE IN THE PLAY?

No, you are auditioning to be a member of the Ensemble. Roles get auditioned during the first couple of days of camp, when your whole Ensemble will be together for the first time.

WHAT HAPPENS AFTER THE AUDITIONS?

You could be accepted, declined, or called back. Decisions are emailed about a week after your audition, and you have a week to accept the offer to join us. Our goal is to give everyone we welcome to Traveling Players an incredible summer and rewarding challenge!

> **A note for 8th graders** – Most 8th graders are called back before being accepted into HS ensembles (which include graduated Seniors), so do not be surprised if that happens.

Traveling Players

SHAKESPEARE ENSEMBLE AUDITIONS

THE MONOLOGUE:

- **Choose one** of the three monologues to prepare.
- This monologue **must be memorized**. You cannot read it.

Some helpful guidelines for the monologue:

- Do I understand all the words? Have I looked up any words or phrases I don't understand?
- Do I understand *why* this character says each line? Will it be clear to my audience?
- Are my physical gestures connected to my words and character?
- How can I engage my whole body in the performance? (This doesn't necessarily mean *moving* your whole body.)
- Do I know the plot of the play? If I'm asked to read from the play, will I know who the characters are?
- Am I speaking loudly and clearly enough so my audience can understand me?

Questions? Just ask! Call us at 703-987-1712 or email us at outreach@travelingplayers.org.

ON AUDITION DAY:

VIRTUAL:
Before logging on, set up your computer in a well-lit space with plenty of room to move. You should be visible from at least the waist up when standing.

Please be sure to eat beforehand - no starving artists! Dress in clothing that allows you to move comfortably. Have a water bottle. You will need two screens during the audition – your desktop for the bulk of the audition, and your phone for when you are reading sides.

IN PERSON @ OUR TYSONS STUDIO:
Before arriving, please be sure to eat - no starving artists! Dress in clothing that allows you to move comfortably. Bring a water bottle. You will need two screens during the audition – your desktop for the bulk of the audition, and your phone for when you are reading sides.

GOT ANY ADVICE FOR ME?

Make sure you know the monologue well enough that you don't have to struggle to remember it - instead, you can take us on the character's journey. Then research the play a bit - you certainly don't need to be an expert! - but know the characters and plot.

HOW DO YOU DECIDE WHO GETS IN?

We accept actors into our programs who are a good fit for our ensembles and our community. We're interested in how you play with others – on stage and off – and with whom you play particularly well. Collaboration, dedication, kindness, joy, and imagination are the qualities that allow our ensembles and all our students to thrive.

Students who have been with Traveling Players before know the power of a strong, well-balanced ensemble. But how do you create a cohesive and effective ensemble? You need a mix of experiences and backgrounds – performers with different skill sets and growth opportunities — all of whom are eager to support and challenge each other to do their best work.

You will have your best audition if you relax, have fun, and connect with your fellow performers.

Break a leg! We can't wait to see you!

Traveling Players

SHAKESPEARE ENSEMBLE AUDITIONS

Please select one monologue to perform. Actors may choose any monologue regardless of gender.

Monologue Option #1

Adam from *As You Like It*, Act II, Scene 3, lines 18-29

ADAM

Come not within these doors. Within this roof
The enemy of all your graces lives,
Your brother—no, no brother—yet the son—
Yet not the son, I will not call him son—
Of him I was about to call his father,
Hath heard your praises, and this night he means
To burn the lodging where you use to lie,
And you within it. If he fail of that,
He will have other means to cut you off.
This is no place, this house is but a butchery.
Abhor it, fear it, do not enter it.

Monologue Option #2

Pheobe from *As You Like It*, Act III, Scene 5, lines 110-136

PHEOBE

Think not I love him, though I ask for him.
'Tis but a peevish boy. Yet he talks well.
But what care I for words? Yet words do well
When he that speaks them pleases those that hear.
There be some women, Silvius, had they marked him
In parcels as I did, would have gone near
To fall in love with him; but for my part,
I love him not, nor hate him not. And yet
Have I more cause to hate him than to love him,
For what had he to do to chide at me?
I'll write to him a very taunting letter,
And thou shalt bear it. Wilt thou, Silvius?

Monologue Option #3

Touchstone from *As You Like It*, Act V, Scene 1, lines 43-52

TOUCHSTONE

He, sir, that must marry this woman. Therefore, you clown, abandon—which is in the vulgar, leave—the society—which in the boorish is company—of this female—which in the common is woman; which together is, abandon the society of this female, or clown, thou perishest; or, to thy better understanding, diest; or, to wit, I kill thee, make thee away, translate thy life into death, thy liberty into bondage. I will kill thee a hundred and fifty ways. Therefore tremble, and depart.