

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 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 generally sent via email a week after your audition and you have a week to and you have a week to accept the offer. We want to give everyone we welcome this summer an incredible 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.

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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. Please turn your phone off once you're connected.

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 turn off your phone during the audition.

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!

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

Monologue Option #1

Benedick from *Much Ado about Nothing* (Act II.3, lines 8-26)

BENEDICK

I do much wonder that one man, seeing how much another man is a fool when he dedicates his behaviours to love, will, after he hath laughed at such shallow follies in others, become the argument of his own scorn by falling in love. And such a man is Claudio. He was wont to speak plain and to the purpose, like an honest man and a soldier, and now is he turned orthography. May I be so converted? I cannot tell. I think not. One woman is fair, yet I am well. Another is wise, yet I am well. Another virtuous, yet I am well. Yet till all graces be in one woman, one woman shall not come in my grace. Rich she shall be, that's certain...

Monologue Option #2

Leonato from *Much Ado about Nothing* (Act IV.1, lines 122-138)

LEONATO

Do not live, Hero, do not ope thine eyes,
For did I think thou wouldst not quickly die,
'Thought I thy spirits were stronger than thy shames,
Myself would strike at thy life.
Grieved I I had but one? O one too much by thee!
Why ever was thou lovely in my eyes?
I might have said 'No part of it is mine,
'This shame derives itself from unknown loins.'
But mine, and mine I loved, and mine I praised,
And mine that I was proud on, mine so much
That I myself was to myself not mine,
Valuing of her –

Monologue Option #3

Dogberry from *Much Ado about Nothing* (Act IV.2, lines 68-78)

DOGBERRY

O that he were here to write me down an ass! But masters, remember that I am an ass. Though it be not written down, yet forget not that I am an ass. No, thou villain, I am a wise fellow, and which is more, an officer, and which is more, a householder, and which is more, as pretty a piece of flesh as any is in Messina, and one that knows the law, go to, and a rich fellow enough, go to, and a fellow that hath had losses, and one that hath two gowns, and everything handsome about him. O that I had been writ down an ass!