

**TRAVELING PLAYERS ENSEMBLE
SHAKESPEARE ENSEMBLE**

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

WHAT HAPPENS AT AUDITIONS?

We know that actors can shine in different ways, so we organize our auditions to allow actors with different strengths to shine. You will perform a memorized monologue, play improvisation games, and participate in group discussions as well as talk to the director one-on-one.

The audition is an opportunity for the director to get to know you and to see how you work and play with other potential members of the ensemble. It is also an opportunity for you to get to know your potential castmates. You will have your best audition if you relax, have fun, and connect with your fellow performers! We have been told that our auditions are significantly more fun than the average audition. We plan to keep it that way.

THE MONOLOGUE:

- Choose **one (1)** of the three (3) monologues below to prepare.
- This monologue **must be memorized**. You won't be able to read it from the paper when you perform it.
- You'll perform your monologue to the rest of the auditionees plus Ryan Fields, the Shakespeare Ensemble Director, and Jeanne Harrison, the Artistic Director.

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?
- Am I speaking loudly and clearly enough so my audience can understand me?
- How can I engage my whole body in the performance? (This doesn't necessarily mean *moving* your whole body.) Are my physical gestures connected to my words and character?

If there are any questions, please don't hesitate to ask...you can reach us at 703-987-1712 or you can email us at programassistant@travelingplayers.org.

ON AUDITION DAY:

Before arriving: Be sure to eat and dress in clothes that will allow you to move comfortably. Bring a water bottle. Then relax and have fun -- you're going to do great! You could very likely learn new skills and make new friends!

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Monologue Option #1

Biron from *Love's Labor's Lost* (Act I. 1, lines 36-58)

BIRON

But there are other strict observances,
As not to see a woman in that term,
Which I hope well is not enrolled there;
And one day in a week to touch no food
And but one meal on every day beside,
The which I hope is not enrolled there;
And then to sleep but three hours in the night,
And not be seen to wink of all the day--
Which I hope well is not enrolled there.
O, these are barren tasks, too hard to keep--
Not to see ladies, study, fast, not sleep.

Monologue Option #2

The Queen from *Love's Labor's Lost* (Act V. 2, lines 715-725)

QUEEN

Prepare, I say. I thank you, gracious lords,
For all your fair endeavors, and entreat,
Out of a new-sad soul, that you vouchsafe
In your rich wisdom to excuse or hide
The liberal opposition of our spirits.
If overboldly we have borne ourselves
In the converse of breath, your gentleness
Was guilty of it. Farewell, worthy lord.
A heavy heart bears not a nimble tongue.
Excuse me so coming too short of thanks,
For my great suit so easily obtained.

Monologue Option #3

Armado from *Love's Labor's Lost* (Act I. 2, lines 150-163)

ARMADO

I do affect the very ground—which is base—where her shoe—which is baser—guided by her foot—which is basest—doth tread. I shall be forsworn—which is a great argument of falsehood—if I love. There is no evil angel but love. Cupid's butt-shaft is too hard for Hercules' club, and therefore too much odds for a Spaniard's rapier. Adieu, valour; rust, rapier; be still, drum: for your manager is in love; yea, he loveth.