



## AUDITION PACK

### HAMLET

Tue 23 – Sun 28 September 2025, The Seligman Theatre, Chapter

# William Shakespeare HAMLET

Directed by Sarah Bawler

## Key Information:

<b>Performance Dates</b>	7:30pm: Tue 23 to Sun 28 September 2025 2:30pm: Sat 27 and Sun 28 September 2025
<b>Performance Venue</b>	Seligman Theatre, Chapter
<b>Rehearsal Dates</b>	<b>Before 5 July:</b> Sun mornings Mon & Wed evenings  <b>From 13 July:</b> Sun afternoons & evenings Tue & Thu evenings  Additional rehearsals will be called in September. The schedule will be very intense from this point, and will require sincere commitment from all cast members.  Get in, tech & dress: Mon 22 Sep 2025
<b>Auditions</b>	Everyman Clubroom, Chapter  Sat 14 June: 14:00 to 17:00 Sat 15 June: 10:00 to 13:00 Wed 18 June: 18:00 to 21:00  Recalls: Sat 21 June: 14:00 to 17:00 Sun 22 June: 10:00 to 13:00 Mon 23 June: Times TBC
<b>Book your audition:</b>	Contact Sue Osmolska, Secretary <b>by 18:00 Sat 31 May</b> Email: <a href="mailto:secretary@everymantheatre.co.uk">secretary@everymantheatre.co.uk</a>  An audition form is provided; please send as an attachment to your email. We will confirm your audition slot no later than Wed 4 June.
<b>Preparation:</b>	Auditions will take place in small groups. We will be exploring some scenes from the play, some of which are included in this pack to help you with familiarity but <b>you do not need to learn anything</b> . Wear practical and comfortable clothing suitable for physical work.

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### DIRECTOR'S NOTES

Hamlet is Shakespeare's classic play of revenge, of deception, of action and inaction, of morality, misogyny, doubt and death.

This production is imagined as a collaborative, energetic, physical ensemble performance, with the cast peopling the court, forming the set and being a near-constant presence on the stage either in action or seated at the side. The text will be realistically abridged for pace.

With that said, casting aims to be inclusive so please state any accessibility considerations or accommodations you may need on your audition form.

The aim of this production is to keep costs low and help continue to secure Everyman's financial position. In keeping with this, cast will be required to supply their own costumes, in consultation with the creative team. The themes will be black, white and red, in mostly simple contemporary dress, and should be easy to source.

### NOTES ON THE REHEARSAL PERIOD

It is extremely important that you are honest about your availability on your audition form. We understand that people will have holidays and trips booked through the summer period and we will aim to work around those holidays, but we can't do that unless we know what they are.

A call schedule will be collated based on the cast availabilities stated. Initial text work rehearsals will take place with small groups and individuals, with several big rehearsals to work with the ensemble.

**Collaboration and commitment are absolutely paramount.** This is an ensemble production, which means that everybody in the cast is depending on everybody else to be there and giving their full focus and energy throughout. We therefore need your honesty, dedication and commitment to attend all rehearsals you are called for.

### CASTING BREAKDOWN

In casting, I am avoiding, as much as possible, any preconceptions on age, gender or how to play the characters. I am much more interested in working with whoever auditions based on what they bring to the dynamic of the production.

<b>HAMLET</b>	Son of the late king and nephew of the present king, Claudius
<b>CLAUDIUS</b>	King of Denmark, Hamlet's uncle and brother to the former king
<b>GERTRUDE</b>	Queen of Denmark and Hamlet's mother
<b>POLONIUS</b>	Chief counsellor to the king
<b>OPHELIA</b>	Polonius's daughter
<b>HORATIO</b>	Friend of Hamlet
<b>LAERTES</b>	Polonius's son
<b>VOLTEMAND</b>	A courtier
<b>CORNELIUS</b>	A courtier
<b>ROSENCRANTZ</b>	A friend of Hamlet
<b>GUILDENSTERN</b>	A friend of Hamlet
<b>OSRIC</b>	A courtier
<b>MARCELLUS</b>	An officer
<b>BERNARDO</b>	An officer
<b>FRANCISCO</b>	A soldier
<b>REYNALDO</b>	Polonius' servant
<b>GHOST</b>	The ghost of Hamlet's father, King Hamlet
<b>FORTINBRAS</b>	Prince of Norway
<b>GRAVEDIGGERS</b>	
<b>PLAYER KING</b>	
<b>PLAYER QUEEN</b>	
<b>LUCIANUS</b>	
<b>COURTIERS</b>	
<b>PLAYERS</b>	

### EXAMPLE SCENE: ACT 1 SCENE 1

**FRANCISCO** I think I hear them. Stand, ho! Who's there?  
*Enter HORATIO and MARCELLUS*

**HORATIO** Friends to this ground.  
**MARCELLUS** And liegemen to the Dane.  
**FRANCISCO** Give you good night.  
**MARCELLUS** O, farewell, honest soldier: Who hath relieved you?  
**FRANCISCO** Bernardo has my place. Give you good night. *Exit*  
**MARCELLUS** Holla! Bernardo!  
**BERNARDO** Say, What, is Horatio there?  
**HORATIO** A piece of him.  
**BERNARDO** Welcome, Horatio: welcome, good Marcellus.  
**MARCELLUS** What, has this thing appear'd again to-night?  
**BERNARDO** I have seen nothing.  
**MARCELLUS** Horatio says 'tis but our fantasy,  
 And will not let belief take hold of him  
 Touching this dreaded sight, twice seen of us:  
 Therefore I have entreated him along  
 With us to watch the minutes of this night;  
 That if again this apparition come,  
 He may approve our eyes and speak to it.  
**HORATIO** Tush, tush, 'twill not appear.  
**BERNARDO** Last night - The bell then beating one,--  
*Enter Ghost*

**MARCELLUS** Peace, break thee off; look, where it comes again!  
**BERNARDO** In the same figure, like the king that's dead.  
**MARCELLUS** Thou art a scholar; speak to it, Horatio.  
**BERNARDO** Looks it not like the king? mark it, Horatio.  
**HORATIO** Most like: it harrows me with fear and wonder.  
**BERNARDO** It would be spoke to.  
**MARCELLUS** Question it, Horatio.  
**HORATIO** What art thou that usurp'st this time of night?  
 By heaven I charge thee, speak!  
**MARCELLUS** It is offended.  
**BERNARDO** See, it stalks away!  
**HORATIO** Stay! speak, speak! I charge thee, speak!  
*Exit Ghost*

**MARCELLUS** 'Tis gone, and will not answer.  
**BERNARDO** How now, Horatio! you tremble and look pale:  
 Is not this something more than fantasy? What think you on't?  
**HORATIO** Before my God, I might not this believe,  
 Without the sensible and true avouch  
 Of mine own eyes.  
**MARCELLUS** Is it not like the king?  
**HORATIO** As thou art to thyself...

### EXAMPLE SCENE: ACT 1 SCENE 5

#### GHOST....

But, soft! methinks I scent the morning air;  
 Brief let me be. Sleeping within my orchard,  
 My custom always of the afternoon,  
 Upon my secure hour thy uncle stole,  
 With juice of cursed hebenon in a vial,  
 And in the porches of my ears did pour  
 The leperous distilment; whose effect  
 Holds such an enmity with blood of man  
 That swift as quicksilver it courses through  
 The natural gates and alleys of the body,  
 And with a sudden vigour doth posset  
 And curd, like eager droppings into milk,  
 The thin and wholesome blood: so did it mine;  
 And a most instant tetter bark'd about,  
 Most lazar-like, with vile and loathsome crust,  
 All my smooth body.  
 Thus was I, sleeping, by a brother's hand  
 Of life, of crown, of queen, at once dispatch'd:  
 Cut off even in the blossoms of my sin,  
 Unhousel'd, disappointed, unanel'd,  
 No reckoning made, but sent to my account  
 With all my imperfections on my head:  
 O, horrible! O, horrible! most horrible!  
 If thou hast nature in thee, bear it not;  
 Let not the royal bed of Denmark be  
 A couch for luxury and damned incest.  
 But, howsoever thou pursuest this act,  
 Taint not thy mind, nor let thy soul contrive  
 Against thy mother aught: leave her to heaven  
 And to those thorns that in her bosom lodge,  
 To prick and sting her. Fare thee well at once!  
 The glow-worm shows the matin to be near,  
 And 'gins to pale his uneffectual fire:  
 Adieu, adieu! Hamlet, remember me.

### EXAMPLE SCENE: ACT 4 SCENE 1

**KING CLAUDIUS** There's matter in these sighs, these profound heaves:  
You must translate: 'tis fit we understand them. Where is your son?

**QUEEN GERTRUDE** Bestow this place on us a little while.

*Exeunt courtiers*

Ah, my good lord, what have I seen to-night!

**KING CLAUDIUS** What, Gertrude? How does Hamlet?

**QUEEN GERTRUDE** Mad as the sea and wind,  
Behind the arras hearing something stir,  
Whips out his rapier, cries, 'A rat, a rat!'  
And, in this brainish apprehension,  
Kills the unseen good old man.

**KING CLAUDIUS** O heavy deed!  
It had been so with us, had we been there:  
His liberty is full of threats to all;  
To you yourself, to us, to every one.  
Alas, how shall this bloody deed be answer'd?  
It will be laid to us, whose providence  
Should have kept short, restrain'd and out of haunt,  
This mad young man: but so much was our love,  
We would not understand what was most fit;  
But, like the owner of a foul disease,  
To keep it from divulging, let it feed  
Even on the pith of Life. Where is he gone?

**QUEEN GERTRUDE** To draw apart the body he hath kill'd.

**KING CLAUDIUS** O Gertrude, come away!  
The sun no sooner shall the mountains touch,  
But we will ship him hence: and this vile deed  
We must, with all our majesty and skill,  
Both countenance and excuse. Ho, Guildenstern!

*Enter ROSENCRANTZ and GUILDENSTERN*

Friends both, go join you with some further aid:  
Hamlet in madness hath Polonius slain,  
And from his mother's closet hath he dragg'd him:  
Go seek him out; speak fair, and bring the body  
Into the chapel. I pray you, haste in this.

*Exeunt ROSENCRANTZ and GUILDENSTERN*

Come, Gertrude

*Exeunt*

**EXAMPLE SCENE: ACT 4 SCENE 4****HAMLET**

How all occasions do inform against me,  
And spur my dull revenge! What is a man,  
If his chief good and market of his time  
Be but to sleep and feed? a beast, no more.  
Sure, he that made us with such large discourse,  
Looking before and after, gave us not  
That capability and god-like reason  
To fust in us unused. Now, whether it be  
Bestial oblivion, or some craven scruple  
Of thinking too precisely on the event,  
A thought which, quarter'd, hath but one part wisdom  
And ever three parts coward, I do not know  
Why yet I live to say 'This thing's to do;'  
Sith I have cause and will and strength and means  
To do't. Examples gross as earth exhort me:  
Witness this army of such mass and charge  
Led by a delicate and tender prince,  
Whose spirit with divine ambition puff'd  
Makes mouths at the invisible event,  
Exposing what is mortal and unsure  
To all that fortune, death and danger dare,  
Even for an egg-shell. Rightly to be great  
Is not to stir without great argument,  
But greatly to find quarrel in a straw  
When honour's at the stake. How stand I then,  
That have a father kill'd, a mother stain'd,  
Excitements of my reason and my blood,  
And let all sleep? while, to my shame, I see  
The imminent death of twenty thousand men,  
That, for a fantasy and trick of fame,  
Go to their graves like beds, fight for a plot  
Whereon the numbers cannot try the cause,  
Which is not tomb enough and continent  
To hide the slain? O, from this time forth,  
My thoughts be bloody, or be nothing worth!

*Exit*

### EXAMPLE SCENE: ACT 4 SCENE 5

**OPHELIA** Where is the beauteous majesty of Denmark?

**QUEEN GERTRUDE** How now, Ophelia!

**OPHELIA** *[Sings] How should I your true love know  
From another one?*

**QUEEN GERTRUDE** Alas, sweet lady, what imports this song?

**OPHELIA** Say you? nay, pray you, mark.  
*[Sings] He is dead and gone, lady,  
He is dead and gone;  
At his head a grass-green turf,  
At his heels a stone.*

**QUEEN GERTRUDE** Nay, but, Ophelia,--

**OPHELIA** Pray you, mark.  
*[Sings] White his shroud as the mountain snow,--*

*Enter KING CLAUDIUS*

**QUEEN GERTRUDE** Alas, look here, my lord.

**OPHELIA** *[Sings] Larded with sweet flowers  
Which bewept to the grave did go  
With true-love showers.*

**KING CLAUDIUS** How do you, pretty lady?

**OPHELIA** Well, God 'ild you!  
Lord, we know what we are, but know not  
what we may be.  
*[Sings] By Gis and by Saint Charity,  
Alack, and fie for shame!  
Young men will do't, if they come to't;  
By cock, they are to blame.  
Quoth she, before you tumbled me,  
You promised me to wed.  
So would I ha' done, by yonder sun,  
An thou hadst not come to my bed.*

**KING CLAUDIUS** How long hath she been thus?

**OPHELIA** I hope all will be well. We must be patient: but I cannot choose but  
weep, to think they should lay him i' the cold ground. My brother  
shall know of it: and so I thank you for your good counsel. Come,  
my coach! Good night, ladies; good night, sweet ladies; good night,  
good night. *Exit*



**EXAMPLE SCENE: ACT 5 SCENE 1****A churchyard.**

Is she to be buried in Christian burial that wilfully seeks her own salvation?

I tell thee she is. Therefore make her grave straight: the crowner hath sat on her, and finds it Christian burial.

How can that be? Unless she drowned herself in her own defence?

Why, 'tis found so.

It must be 'se offendendo;' it cannot be else. For here lies the point: if I drown myself wittingly, it argues an act: and an act hath three branches: it is, to act, to do, to perform: argal, she drowned herself wittingly.

Nay, but hear you, goodman delver,--

Give me leave. Here lies the water; good: here stands the man; good; if the man go to this water, and drown himself, it is, will he, nill he, he goes,--mark you that; but if the water come to him and drown him, he drowns not himself: argal, he that is not guilty of his own death shortens not his own life.

But is this law?

Ay, marry, is't; crowner's quest law.

Will you ha' the truth on't? If this had not been a gentlewoman, she should have been buried out o' Christian burial.

The more pity that great folk should have countenance in this world to drown or hang themselves, more than their even Christian. Come, my spade.