


Hillbark Players 19th - 24th June 2017



# HAMLET

Company Information & Audition Pieces

# HELLO!

## Thank you for taking the time to download the audition pieces for Hillbark Players' 2017 production of William Shakespeare's 'Hamlet'.

Hillbark Players is now the longest-established Open-Air Shakespeare company in England's North West, having been staging a major production of one of Shakespeare's plays every two years in Royden Park, Frankby, Wirral since 1964. These beautiful surroundings make for a wonderful show, and a fantastic evening of 'traditional' Shakespeare.

The company is professionally run, but all those involved with Hillbark Players, whether on stage, backstage or front-of-house are unpaid volunteers. Since 1964, productions by Hillbark Players have involved over 1,000 volunteers, and have entertained tens of thousands of people.

Our auditions are open to anyone. If you are thinking of auditioning we would ask you to read through all the information on the following pages - this will help give you an overview and understanding of what is expected of you should you get a part in the 2017 production.

Each production takes many months to prepare, but it is invariably a wonderfully rewarding experience that the cast, crew and audience remembers for a long time, and relishes coming back to every other year.

**We really hope you'll choose to be part of it in 2017!**

## WHEN?

Monday 28th November 7:00 pm - 10:00 pm  
Friday 2nd December 7:00 pm - 10:00 pm  
Sunday 4th December 1:30 pm - 5:00 pm  
Monday 5th December 7:00 pm - 10:00 pm

## WHERE?

Greasby Methodist Church Hall,  
Greasby Road,  
Greasby,  
Wirral,  
Merseyside, CH49 2PN



# KNOW WHAT YOU'RE GETTING INTO

Performing with Hillbark Players is a unique, memorable and wonderful experience, but it does require a big commitment from its cast - from the initial read-through all the way through to the dismantling of the set once the production is finished. Please read the following before deciding to audition...

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## Hillbark Players 'Hamlet'

Production Dates: Monday 19th – Saturday 24th June 2017.

Production Times: Evenings at 7:30pm. Matinees, Wednesday and Saturday at 2:00pm.

Directed by Nick Sample

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## Rehearsals

Rehearsals will be held 3 times a week (Tuesday evenings, Thursday evenings and Sunday afternoons / evenings) from February 2017. Whilst you won't be called for all early rehearsals you should be available for every date. Extra rehearsals may be added nearer to the production.

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## Performances

Hillbark Players' Hamlet will start at 7:30pm each night, and is not likely to finish before 10:30pm. Two matinee performances are currently planned, which will commence at 2:00pm and finish after 5:00pm. Please be aware that, as a cast member, you will be expected to appear at every performance. No substitutes!

In the extremely unlikely event - well, it's never happened before - that a performance has to be cancelled *before a line has been recited*, owing to excessive wind, rain, flooding, subsidence, an act of God, or something similar, then an extra Sunday matinée (on 25th June) would be performed.

As this is an open-air production, being held in the week of mid-summer, it is possible that you will get rained on at some point. And bitten too. We can't actually promise that, but it should be treated as part of 'the experience'! But bring some ointment, just in case...

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## Cast Members

As a cast member you will be expected to:

- Turn up to every rehearsal you are called for. And on time!
  - Take direction, and work as part of a team with your fellow cast members.
  - Learn your lines by an agreed point in rehearsals.
  - Help to promote and publicise the production.
  - Help to source and, where necessary, create props.
  - Help to dismantle the set. Preferably when all performances are over.
  - A 'Cast Contribution' fee of £30, which helps towards covering the costs of producing your costume(s) and your script, will be requested from every member.
  - Have a lot of patience!
- .....

**Still interested? We haven't put you off?**

**Great! Then please read on...**



# SO WHAT HAPPENS IN HAMLET ?

Guarding the castle at Elsinore, **MARCELLUS** and **BERNARDO** tell **HORATIO** that they have seen the ghost of the dead King Hamlet. **THE GHOST** reappears, and they decide they must tell the dead King's son, **HAMLET**, about it. Hamlet is present at a reception being given by his uncle **CLAUDIUS**, who has just married Hamlet's mother, **GERTRUDE**. Claudius is sending ambassadors to Norway to stop a planned invasion by young **FORTINBRAS**. He gives **POLONIUS'** son **LAERTES** permission to return to France. Hamlet reflects on the hasty marriage, and learns of the ghost's visit. That night he meets the ghost, who reveals that King Hamlet was murdered by Claudius, and Hamlet willingly agrees to be the means of revenge. He warns Horatio and the others not to speak of what has happened, even if he should behave strangely.

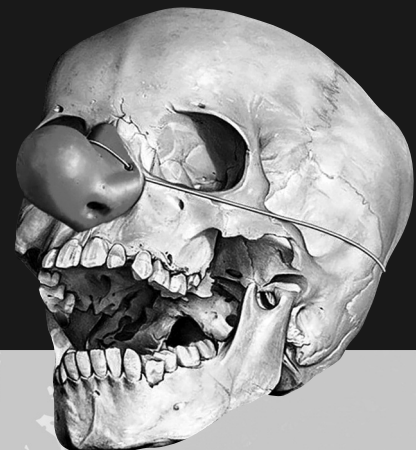
Polonius bids farewell to Laertes and warns his daughter **OPHELIA** against Hamlet's courtship. Later, she tells Polonius of a strange visitation by Hamlet, and Polonius reports to the King and Queen that rejected love is the cause of Hamlet's supposed madness. Hamlet's fellow students **ROSENCRANTZ** and **GUILDENSTERN** arrive, invited by the King to find out what is wrong. Polonius arranges for Ophelia to meet Hamlet where he and Claudius can observe them. Hamlet and Ophelia argue, and Hamlet, having become suspicious about being observed, tells her she should go to a nunnery. Claudius is convinced that love is not the cause of Hamlet's behaviour, and decides to send him abroad.

Meanwhile, travelling **PLAYERS** have arrived, and Hamlet asks them to perform *'The Mouse Trap'* before the King, so that he and Horatio can judge Claudius' guilt by his reaction. When one of the players enacts the poisoning of a king, Claudius leaves in high emotion. Gertrude asks to see Hamlet, and Polonius decides to hide in the room to hear what is said. Hamlet arrives in his mother's room, and kills the person he discovers in hiding, thinking it to be

Claudius but finding it to be Polonius. He argues fiercely with Gertrude. The ghost appears, restraining Hamlet's anger towards his mother, and reminding him of the need for revenge. Claudius instructs Rosencrantz and Guildenstern to take Hamlet immediately to England.

Ophelia descends into madness. Laertes returns, blaming Claudius for his father's death, and is incensed to see Ophelia in this state. Claudius persuades him that Hamlet is to blame. When Claudius receives a letter from Hamlet reporting his return to Denmark, he plots with Laertes to kill him. They arrange a duel in which Laertes' sword will be unblunted and poisoned. Claudius will also poison a drink, which he will offer Hamlet. Gertrude arrives with the news that Ophelia has drowned.

Hamlet meets Horatio on returning to Elsinore. On the way, they see **TWO GRAVEDIGGERS**, and Hamlet talks to the first, reflecting on the skulls (s)he finds. They discover that the grave is for Ophelia. Hamlet reveals himself to the funeral party. Later, Hamlet tells Horatio how the trip to England was a subterfuge for his death, arranged by Claudius, and how he managed to escape. **OSRIC** enters with news of the proposed fencing match, and Hamlet accepts the challenge. With Hamlet in the lead, Gertrude toasts him, and drinks from the poisoned cup. Laertes wounds Hamlet with the poisoned rapier, and is then wounded with it by Hamlet. Before he dies, Laertes blames Claudius, and Hamlet kills the King. Hamlet, close to death, passes the Danish succession to Fortinbras, and instructs Horatio to tell his story.



*The characters in capital letters are just a few of the speaking parts.  
For a complete list of characters, please go to page 5.*

# WHO'S WHO IN HAMLET ?

**Hamlet** .....1495 lines

Son of the murdered King, and nephew to the usurper monarch, he returns to Elsinore to bury his father and is then drawn by his father's ghost into a plot of revenge; He is revolted by his mother's second marriage.

**Claudius** .....550 lines

King of Denmark, he gains the title by murdering his brother and marrying his brother's widow; he is forced to confront his actions when visiting players perform.

**Polonius** .....355 lines

Counsellor to the King, he pays with his life for meddling in Hamlet's affairs

**Horatio** .....291 lines

Friend to Hamlet and fellow student at Wittenberg, he comes to Elsinore to attend the funeral of King Hamlet.

**Laertes** .....206 lines

Son of Polonius, he comes from France to attend the coronation of Claudius, but immediately returns to France. He travels back to Elsinore to avenge his father by slaying Hamlet.

**Ophelia** .....173 lines

Daughter of Polonius, in spite of her brother's warnings and her father's interdiction, she becomes the object of Hamlet's destructive affection.

**Gertrude** .....157 lines

Queen of Denmark and mother to Hamlet, her hasty marriage to Hamlet's uncle prevents Hamlet from becoming King.

**The Ghost of Hamlet's Father** ....95 lines

It orders Hamlet to avenge his father's death.

**Rosencrantz & Guildenstern**..97 / 53 lines

Childhood friends, they betray Hamlet, who orders their deaths.

**Four 'Players'** .....96 / 30 / 6 / 3 lines

They perform an interrupted adaptation by Hamlet of the play "The Murder of Gonzago".

**Two Clowns (Gravediggers)**..... 93 / 18 lines

They debate Christian doctrine and unearth Yorick's skull while digging.

**Marcellus** .....68 lines

An officer, he notes "Something is rotten in the state of Denmark".

**Osric** .....48 lines

He invites Hamlet to challenge Laertes in swordplay.

**Bernardo** .....39 lines

An officer, his "Who's there?" are the first words of the play.

**Fortinbras** .....27 lines

Prince of Norway, he goes to battle to honour the memory of his slain father and inspires Hamlet to avenge his own father's murder.

**Voltemand** .....22 lines

A Danish Ambassador to Norway.

**Reynaldo** .....15 lines

Servant to Polonius, he spies on Laertes in Paris.

**A Norwegian Captain** .....12 lines

He informs Hamlet of Fortinbras' deployment of troops to Poland.

**Francisco** .....10 lines

A soldier and sentinel.

**English Ambassadors** .....6 lines

They bring disturbing news from England.

**Cornelius** .....1 line

A Danish Ambassador to Norway.

**Lords, Ladies, Officers, Soldiers, Sailors, Players, Attendants and Messengers** .....0 lines

It is intended that the playing script for Hillbark Players' production of Hamlet will be cut down from the original 4-hour-plus long version published in the First Folio. Consequently the number of lines (above) attributed to each character – and definitely for Hamlet – will be reduced.

# THE AUDITIONS

## WHERE, WHEN AND WHAT

Auditions take place on Monday 28th November, Friday 2nd, Sunday 4th\* and Monday 5th December 2016 at Greasby Methodist Church Hall from 7:00 – 10:00pm (\*1:30 – 5:00pm)

If you would like to audition, please fill in the Application Form on page 18 of this PDF and return it to us. **Having chosen which part(s) you would like to have a go at (maximum 3 per applicant), please go to [www.hillbarkplayers.co.uk](http://www.hillbarkplayers.co.uk) and follow the links to book the day and time of your audition.**

Applicants for the role of Hamlet will be able to book a 15-minute slot at the auditions. Applicants for all other roles can select a 10-minute slot for their audition. **This needs to be completed online prior to the auditions.** If you just turn up on the night (or Sunday afternoon) without pre-booking your time, it is possible that we may not be able to see you - which would be a real shame.

On arrival, if you haven't yet done so, or have mislaid it, or forgotten to send it back to us, you will be asked to fill out a form (Name / Address / Part you're going for etc) which then gets passed onto the Audition Panel. There may be a bit of a wait to audition, so it's an ideal time to meet others involved with the production. Or just schmooze and chill. Refreshments will be available. Non-alcoholic...

## THE AUDITION

We know that auditioning can be scary. Very scary. But we try and run fairly relaxed auditions - we promise that there are no Simon Cowells. Well, just one, but the director can also be quite nice! Auditions take place in a separate room - so there's no auditioning in front of anyone else.

If you fluff up, or stumble, it's OK - we take into account the nerve factor. If you want to start again, that's not a problem either. Our goal is to make you feel you've shown us the best that you can do.

**THERE IS NO NEED TO LEARN THE LINES BY HEART, UNLESS YOU REALLY WANT TO - BUT IF YOU NEED A PROMPT, DON'T WORRY, WE WILL GIVE IT.**

## UNDERSTUDIES

It is our intention to appoint understudies for some of the major roles in this production. The understudies will take the lead role in at least one performance of the run. If you are unsuccessful in the auditions, but are still interested in understudying one of the major roles, please let us know on the Application Form, or you may not be considered. As an understudy, you would also undertake another role(s) in the production.

## YOU MUST BE AGED 16 OR OVER TO AUDITION

**Hillbark Players operate a gender-neutral casting policy. Roles in this play could be played by either men or women. If you are a woman and want to audition for a part normally played by a man, please do. And vice-versa.**

## CHORUS / NON-SPEAKING PARTS

If you don't fancy learning any lines there are also plenty of non-speaking parts in this production. These are open to anyone - any shape and any gender!

Please come to auditions and make yourself known, **BUT please note that being in the 'chorus' is just as big a commitment, timewise, as any other part.**

## AND SO, ON TO THE AUDITION PIECES

SPEECH ONE *From Act 1 Scene 2\**

**Context of Speech:** Alone, Hamlet vents after being upbraided for stubbornly continuing to mourn his father's death despite the passage of several months and the wedding festivities of his mother and uncle.

**Hamlet:**

O, that this too too solid flesh would melt,  
Thaw and resolve itself into a dew,  
Or that the Everlasting had not fixed  
His canon 'gainst self-slaughter. O God, God,  
How weary, stale, flat and unprofitable  
Seem to me all the uses of this world!  
Fie on't, ah, fie! That it should come to this!  
But two months dead – nay, not so much, not two –  
So excellent a king, so loving to my mother.  
And yet within a month – Frailty, thy name is woman –  
A little month, she married with my uncle,  
My father's brother. Within a month,  
She married. O, most wicked speed! To post  
With such dexterity to incestuous sheets!  
It is not, nor it cannot come to good.  
But break, my heart, for I must hold my tongue.

SPEECH TWO *From Act 3 Scene 1\**

**Context of Speech:** Claudius and Polonius (the Lord Chamberlain of the court) decide to eavesdrop on the conversation between Hamlet and Ophelia (Polonius' daughter) to see if Hamlet is grieving because of his love for her. When Hamlet enters their room he is talking to himself. He is in pain and is contemplating suicide.

**Hamlet:**

To be, or not to be – that is the question:  
Whether 'tis nobler in the mind to suffer  
The slings and arrows of outrageous fortune  
Or to take arms against a sea of troubles  
And by opposing end them. To die, to sleep –  
No more – and by a sleep to say we end  
The heartache and the thousand natural shocks  
That flesh is heir to. 'Tis a consummation  
Devoutly to be wished. To die, to sleep –  
To sleep – perchance to dream: ay, there's the rub,  
For in that sleep of death what dreams may come  
When we have shuffled off this mortal coil,  
Must give us pause. There's the respect  
That makes calamity of so long life.  
But that the dread of something after death,  
The undiscovered country from whose bourn  
No traveller returns, puzzles the will  
And makes us rather bear those ills we have  
Than fly to others that we know not of?  
Thus conscience does make cowards of us all,  
And thus the native hue of resolution  
Is sicklied o'er with the pale cast of thought,  
And enterprises of great pitch and moment  
With this regard their currents turn awry  
And lose the name of action.

SPEECH THREE *From Act 3 Scene 3\**

**Context of Speech:** Certain at last of his uncle's guilt, and finding the King vulnerable and unprotected, Hamlet prepares to avenge his father's murder as Claudius prays for absolution.

**Hamlet:**

Now might I do it, now he is praying,  
And now I'll do't. And so he goes to heaven,  
And so am I revenged. That would be scanned.  
A villain kills my father, and for that  
I, his sole son, do this same villain send to heaven.  
O, this is hire and salary, not revenge.  
He took my father grossly, full of bread,  
With all his crimes broad blown, as flush as May;  
And how his audit stands who knows save heaven?

But in our circumstance and course of thought,  
'Tis heavy with him; and am I then revenged,  
To take him in the purging of his soul,  
When he is fit and seasoned for his passage? No!  
Up, sword, and know thou a more horrid occasion.  
When he is drunk asleep, or in his rage,  
Or in th' incestuous pleasure of his bed,  
At gaming, swearing, or about some act  
That has no relish of salvation in't;  
Then trip him, that his heels may kick at heaven,  
And that his soul may be as damned and black  
As hell, whereto it goes. My mother stays.  
This physic but prolongs thy sickly days.



# 2 CLAUDIUS

King of Denmark

## SPEECH ONE *From Act 1 Scene 2\**

### **Context of Speech:**

*The King speaks to courtiers at Elsinore Castle.*

### **Claudius:**

Though yet of Hamlet our dear brother's death  
The memory be green, and that it us befitted  
To bear our hearts in grief, and our whole kingdom  
To be contracted in one brow of woe,  
Yet so far hath discretion fought with nature  
That we with wisest sorrow think on him  
Together with remembrance of ourselves.  
Therefore our sometime sister, now our queen,  
Th' imperial jointress to this warlike state,  
Have we taken to wife. For all, our thanks.  
Now follows, that you know, young Fortinbras,  
Hath not failed to pester us with message  
Importing the surrender of those lands  
Lost by his father, with all bonds of law,  
To our most valiant brother. So much for him.  
Now for ourself and for this time of meeting:  
Thus much the business is: we have here writ  
To Norway, uncle of young Fortinbras –  
Who, impotent and bed-rid, scarcely hears  
Of this his nephew's purpose – to suppress  
His further gait herein, in that the levies,  
The lists, and full proportions are all made  
Out of his subject; and we here dispatch  
You, good Cornelius, and you, Voltmand,  
For bearers of this greeting to old Norway,  
Giving to you no further personal power  
To business with the King.  
Farewell, and let your haste commend your duty.

## SPEECH TWO *From Act 3 Scene 3\**

### **Context of Speech:**

*For the first couple of acts, the audience of isn't sure if Hamlet's uncle King Claudius is the murderer. The ghost accuses him, but even Hamlet speculates that the spectre might actually be a demon who hopes to trick the Prince. However, once Hamlet overhears Claudius confessing on his knees, that's when we finally get some more tangible (and less supernatural) evidence.*

### **Claudius:**

O, my offence is rank it smells to heaven;  
It hath the primal eldest curse upon't –  
A brother's murder. Pray can I not,  
My stronger guilt defeats my strong intent;  
I stand in pause where I shall first begin,  
And both neglect. What if this curséd hand  
Were thicker than itself with brother's blood,  
Is there not rain enough in the sweet heavens  
To wash it white as snow? Then I'll look up;  
My fault is past. But, O, what form of prayer  
Can serve my turn? "Forgive me my foul murder"?  
That cannot be; since I am still possessed  
Of those effects for which I did the murder –  
My crown, mine own ambition and my queen.  
May one be pardoned and retain th' offence?  
'Tis not so above; What then? What rests?  
Try what repentance can. What can it not?  
Yet what can it, when one can not repent?  
O wretched state! O bosom black as death!  
O liméd soul, that, struggling to be free  
Art more engaged! Help, angels! Make assay.  
Bow, stubborn knees; and heart with strings of steel,  
Be soft as sinews of the new-born babe.  
All may be well.

*(He kneels / prays)*

My words fly up, my thoughts remain below.  
Words without thoughts never to heaven go.





# 3 HORATIO

Prince Hamlet's Friend

## SPEECH ONE From Act 1 Scene 1\*

**Context of Speech:** In the first scene of the play we are outside the castle on a winter night. Two watchmen, Bernardo and Marcellus have called Horatio, Prince Hamlet's friend, to join them during the night watch to witness the apparition of a ghost that they believe is the ghost of the dead King Hamlet. Horatio doesn't believe them at first but then he witnesses a fast apparition of the ghost. Horatio argues that this apparition has a meaning, that is some misfortune is about to happen in Denmark.

**Horatio:**

That can I;

At least, the whisper goes so. Our last king,  
Whose image even but now appear'd to us,  
Was, as you know, by Fortinbras of Norway,  
Thereto prick'd on by a most emulate pride,  
Dared to the combat; in which our valiant Hamlet –  
For so this side of our known world esteem'd him –  
Did slay this Fortinbras; who did forfeit,  
With his life, all those his lands  
Which he stood seized of, to the conqueror.  
A mote it is to trouble the mind's eye.  
In the most high and palmy state of Rome,  
A little ere the mightiest Julius fell,  
The graves stood tenantless and the sheeted dead  
Did squeak and gibber in the Roman streets:  
As stars with trains of fire and dews of blood,  
Disasters in the sun; and the moist star  
Upon whose influence Neptune's empire stands  
Was sick almost to doomsday with eclipse:  
But soft, behold! lo, where it comes again!

*(Re-enter Ghost)*

I'll cross it, though it blast me. Stay, illusion!  
If thou hast any sound, or use of voice,  
Speak to me: If there be any good thing to be done,  
That may to thee do ease and grace to me, Speak to me:

*(Cock crows)*

If thou art privy to thy country's fate,  
Which, happily, foreknowing may avoid, O, speak!  
Or if thou hast uphoarded in thy life  
Extorted treasure in the womb of earth,  
For which, they say, you spirits oft walk in death,  
Speak of it: stay, and speak!

## SPEECH TWO From Act 1 Scene 2\*

**Context of Speech:**

Horatio tells Hamlet of the Ghost

**Horatio:** Hail to your Lordship!

**Hamlet:** Horatio! I am glad to see you well.

*(They embrace)*

**Horatio:** The same, my lord, and your poor servant ever.

**Hamlet:** Pray what is your affair in Elsinore?

**Horatio:** My lord, I came to see your father's funeral.

**Hamlet:** I prithee do not mock me, Horatio.  
I think it was to see my mother's wedding.

**Horatio:** Indeed, my lord, it followed hard upon.

**Hamlet:** Thrift, thrift, Horatio. The funeral baked meats  
Did coldly furnish forth the marriage tables.  
– My father – methinks I see my father –

**Horatio:** Where, my Lord?

**Hamlet:** In my mind's eye, Horatio.

**Horatio:** I saw him once; he was a goodly King.

**Hamlet:** He was a man, take him for all in all:  
I shall not look upon his like again.

**Horatio:** My lord, I think I saw him yesternight.

**Hamlet:** Saw? Who?

**Horatio:** My lord, the King, your father.

**Hamlet:** The King my father?

**Horatio:** Three nights had I, on watch, encountered such  
A figure like your father. Thrice he walked;  
The apparition came. I knew your father;  
These hands are not more like.

**Hamlet:** Did you not speak to it?

**Horatio:** My lord, I did,  
But answer made it none.

**Hamlet:** 'Tis very strange.

**Horatio:** As I do live, my honoured lord, 'tis true.

**Hamlet:** What looked he, frowningly?

**Horatio:** A countenance more in sorrow than in anger.

**Hamlet:** I will watch tonight.  
Perchance 'twill walk again.

**Horatio:** I war'nt it will.

**Hamlet:** My father's spirit – in arms! All is not well.  
I fear some foul play. Would the night were come.



# 4 LAERTES

Polonius' son, Ophelia's brother

## SPEECH ONE *From Act 1 Scene 3\**

### **Context of Speech:**

*As he prepares to leave for France, Laertes counsels his sister Ophelia to reject the romantic advances of Prince Hamlet.*

**Laertes:** My necessaries are embarked. Farewell.  
And sister, do but let me hear from you.

**Ophelia:** *Do you doubt that?*

**Laertes:** For Hamlet, and the trifling of his favour,  
Hold it a fashion and a toy in blood;  
Forward, not permanent, sweet, not lasting,  
The perfume and suppliance of a minute,  
No more.

**Ophelia:** *No more but so?*

**Laertes:** Think it no more;  
Perhaps he loves you now, but you must fear,  
His greatness weighed, his will is not his own.  
If he says he loves you,  
It fits your wisdom so far to believe it.  
But weigh what loss your honour may sustain  
If with too eager sense you lose your heart.  
Or your chaste treasure open  
To his unmastered importunity.  
Fear it, Ophelia, fear it, my dear sister,  
And keep you in the rear of your affection,  
Out of the shot and danger of desire.

**Ophelia:** *I shall th'effect of this good lesson keep  
As watchman to my heart.*

**Laertes:** I stay too long.  
Most humbly do I take my leave, my lord.  
Farewell, Ophelia, and remember well  
What I have said to you.

**Ophelia:** *'Tis in my memory locked,  
And you yourself shall keep the key of it.*

**Laertes:** Farewell.

*(Exits)*

## SPEECH TWO *From Act 4 Scene 7\**

**Context of Speech:** *Laertes is being persuaded by King Claudius to exact revenge on Hamlet for having killed Laertes' father, Polonius.*

### **Laertes:**

I will do't:

And, for that purpose, I'll anoint my sword.  
I bought an unction of a mountebank,  
So mortal that, but dip a knife in it,  
Where it draws blood no cataplasm so rare,  
Collected from all simples that have virtue  
Under the moon, can save the thing from death  
That is but scratch'd withal: I'll touch my point  
With this contagion, that, if I gall him slightly,  
It may be death.

*Later in the same scene, Queen Gertrude enters and tells Laertes of that his sister, Ophelia, has drowned.*

### **Laertes:**

Alas, then, she is drown'd?

Too much of water hast thou, poor Ophelia,  
And therefore I forbid my tears: but yet  
It is our trick; nature her custom holds,  
Let shame say what it will: when these are gone,  
The woman will be out. Adieu, my lord:  
I have a speech of fire, that fain would blaze,  
But that this folly douts it.



# 5

# POLONIUS

Courtier, Father to Laertes & Ophelia

## SPEECH ONE *From Act 1 Scene 3\**

**Context of Speech:** As his son Laertes prepares to leave for France, Polonius offers the following sage advice.

**Polonius:**

Yet here, Laertes? Aboard, aboard! For shame!  
The wind sits in the shoulder of your sail,  
And you are stayed for. There! My blessing with thee!  
And these few precepts in thy memory  
Look thou character. Give thy thoughts no tongue,  
Nor any unproportioned thought his act.  
Be thou familiar, but by no means vulgar.  
Those friends thou hast, and their adoption tried,  
Grapple them to thy soul with hoops of steel,  
But do not dull thy palm with entertainment  
Of each new-hatched, unfledged comrade. Beware  
Of entrance to a quarrel, but being in,  
Bear't that th' opposèd may beware of thee.  
Give every man thy ear, but few thy voice;  
Take each man's censure, but reserve thy judgment.  
Costly thy habit as thy purse can buy,  
But not expressed in fancy; rich, not gaudy,  
For the apparel oft proclaims the man,  
And they in France of the best rank and station  
Are of a most select and generous chief in that.  
Neither a borrower nor a lender be,  
For loan oft loses both itself and friend,  
And borrowing dulls the edge of husbandry.  
This above all: to thine ownself be true,  
And it must follow as the night the day  
Thou canst not then be false to any man.  
Farewell. My blessing season this in thee!

## SPEECH TWO *From Act 1 Scene 3\**

**Context of Speech:** Polonius commands his daughter Ophelia to end her romantic involvement with Prince Hamlet.

**Polonius:**

Ay, snares to catch woodcocks. I do know,  
When the blood burns, how prodigal the soul  
Lends the tongue vows. These blazes, daughter,  
Giving more light than heat, extinct in both  
Even in their promise, as it is a-making,  
You must not take for fire. From this time  
Be somewhat scanter of your maiden presence.  
Set your entreatments at a higher rate  
Than a command to parley. For Lord Hamlet,  
Believe so much in him that he is young,  
And with a larger tether may he walk  
Than may be given you. In few, Ophelia,  
Do not believe his vows, for they are brokers,  
Not of that dye which their investments show,  
But mere implorators of unholy suits,  
Breathing like sanctified and pious bawds,  
The better to beguile. This is for all:  
I would not, in plain terms, from this time forth  
Have you so slander any moment leisure  
As to give words or talk with the Lord Hamlet.  
Look to't, I charge you. Come your ways.



# 6 OPHELIA

Polonius' daughter, Laertes' sister.

## SPEECH ONE From Act 2 Scene 1\*

**Context of Speech:** Ophelia tells her father Polonius of her encounter with Hamlet.

**Ophelia:**

O, my lord, my lord, I have been so affrighted!

Polonius: *With what, i' the name of God?*

**Ophelia:**

My lord, as I was sewing in my closet,  
Lord Hamlet, with his doublet all unbraced;  
No hat upon his head; his stockings foul'd,  
Ungarter'd, and down-gyved to his ankle;  
Pale as his shirt; his knees knocking each other;  
And with a look so piteous in purport  
As if he had been loosed out of hell  
To speak of horrors – he comes before me.  
He took me by the wrist and held me hard;  
Then goes he to the length of all his arm;  
And, with his other hand thus o'er his brow,  
He falls to such perusal of my face  
As he would draw it. Long stay'd he so;  
At last, a little shaking of mine arm  
And thrice his head thus waving up and down,  
He raised a sigh so piteous and profound  
As it did seem to shatter all his bulk  
And end his being: that done, he lets me go:  
And, with his head over his shoulder turn'd,  
He seem'd to find his way without his eyes;  
For out o' doors he went without their helps,  
And, to the last, bended their light on me.

## SPEECH TWO From Act 3 Scene 1\*

**Context of Speech:** Ophelia reacts to Hamlet's contemptuous dismissal of her.

**Ophelia:**

O, what a noble mind is here o'erthrown!  
The courtier's, soldier's, scholar's, eye, tongue, sword;  
The expectancy and rose of the fair state,  
The glass of fashion and the mould of form,  
The observed of all observers, quite, quite down!  
And I, of ladies most deject and wretched,  
That suck'd the honey of his music vows,  
Now see that noble and most sovereign reason,  
Like sweet bells jangled, out of tune and harsh;  
That unmatch'd form and feature of blown youth  
Blasted with ecstasy: O, woe is me,  
To have seen what I have seen, see what I see!

# 7 GERTRUDE

Queen of Denmark. Hamlet's mother.

## SPEECH ONE From Act 4 Scene 7\*

**Context of Speech:** Gertrude tells Laertes of the death of Ophelia.

**Gertrude:**

One woe doth tread upon another's heel,  
So fast they follow. Your sister's drown'd, Laertes.

Laertes: *Drown'd! O, where?*

There is a willow grows aslant a brook,  
That shows his hoar leaves in the glassy stream.  
There with fantastic garlands did she come  
Of crowsfeet, nettles, daisies, and long purples,  
That liberal shepherds give a grosser name,  
But our cold maids do dead men's fingers call them.  
There on the pendant boughs her coronet weeds  
Clamb'ring to hang, an envious sliver broke,  
When down her weedy trophies and herself  
Fell in the weeping brook. Her clothes spread wide  
And, mermaid-like, awhile they bore her up;  
Which time she chaunted snatches of old tunes,  
As one incapable of her own distress,  
Or like a creature native and indued  
Unto that element; but long it could not be  
Till that her garments, heavy with their drink,  
Pull'd the poor wretch from her melodious lay  
To muddy death.

## SPEECH TWO From Act 3 Scene 4\*

**Context of Speech:** Gertrude is confronted by Hamlet

Hamlet: *How is it with you, Lady?*

**Gertrude:** Alas, how is't with you,

That you do bend your eye on vacancy,  
And with th' encorporal air do hold discourse?  
Forth at your eyes your spirits wildly peep;  
And, as the sleeping soldiers in th' alarm,  
Your bedded hairs, like life in excrements,  
Start up and stand an end. O gentle son,  
Upon the heat and flame of thy distemper  
Sprinkle cool patience! Whereon do you look?

Hamlet: *On him, on him!*

Gertrude: *To whom do you speak this?*

Hamlet: *Do you see nothing there?*

Gertrude: *Nothing at all; yet all that is I see.*

Hamlet: *Nor did you nothing hear?*

Gertrude: *No, nothing but ourselves.*

Hamlet: *Why you, look there, look how he steals away!*

Gertrude: *This is the very coinage of your brain.*

*Oh, Hamlet, thou has cleft my heart in twain!*



## 8

## THE GHOST

of King Hamlet, Hamlet's late father.

## SPEECH ONE From Act 1 Scene 5\*

**Context of Speech:** Alone together outside Elsinore, the ghost of Hamlet's father incites the young prince to avenge his foul murder.

**Ghost:** My hour is almost come  
When I to sulph'rous and tormenting flames  
Must render up myself. Pity me not, but  
Lend thy serious hearing to what I shall unfold.

**Hamlet:** Speak, I am bound to hear.

**Ghost:** So art thou to revenge what thou shalt hear.

**Hamlet:** What?

**Ghost:** I am thy father's spirit,  
Doomed for a certain term to walk the night,  
And for the day confined to fast in fires,  
Till the foul crimes done in my days of nature  
Are burnt and purged away.  
If thou did'st ever thy dear father love –

**Hamlet:** O God!

**Ghost:** Revenge his foul and most unnatural murder.

**Hamlet:** Murder!

**Ghost:** Murder most foul!

**Hamlet:** Haste me to know't, that I may sweep revenge.

**Ghost:** Now, Hamlet, hear.  
'Tis given out that, sleeping in my orchard,  
A serpent stung me. But know, thou noble youth,  
The serpent that did sting thy father's life  
Now wears his crown.

**Hamlet:** O my prophetic soul! My uncle!

**Ghost:** Ay, that incestuous, that adulterate beast,  
With witchcraft of his wit, with traitorous gifts—  
O wicked wit won to his shameful lust  
The will of my most seeming-virtuous Queen.  
Sleeping within my orchard,  
Upon my secure hour thy uncle stole  
With juice of cursed poison in a vial,  
And in my ears did pour the leperous distilment;  
And with a sudden vigour it doth posset  
And curd, like eager droppings into milk,  
The thin and wholesome blood. So did it mine.  
Thus was I, sleeping, by a brother's hand  
Of life, of crown, of Queen at once dispatched.  
O horrible! O horrible! Most horrible!  
Let not the royal bed of Denmark be  
A couch for luxury and damnèd 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:  
Adieu, adieu, adieu. Remember me.

## 9

## THE PLAYER KING

in "The Mouse Trap"

## SPEECH ONE From Act 3 Scene 1\*

**Context of Speech:** In the play-within-the-play that Hamlet has written to ascertain the guilt of his uncle, the Player King (who approximates the role of Hamlet's deceased father) responds to his wife who swears she would not remarry in the event of his death.

**Player King:**

I do believe you think what now you speak,  
But what we do determine oft we break.  
Purpose is but the slave to memory,  
Of violent birth, but poor validity,  
Which now like fruit unripe sticks on the tree,  
But fall unshaken when they mellow be.  
Most necessary 'tis that we forget  
To pay ourselves what to ourselves is debt.  
What to ourselves in passion we propose,  
The passion ending, doth the purpose lose.  
The violence of either grief or joy  
Their own enactures with themselves destroy.  
Where joy most revels, grief doth most lament;  
Grief joys, joy grieves, on slender accident.  
This world is not for aye, nor 'tis not strange  
That even our loves should with our fortunes change,  
For 'tis a question left us yet to prove,  
Whether love lead fortune, or else fortune love.  
The great man down, you mark his favourite flies,  
The poor advanced makes friends of enemies,  
And hitherto doth love on fortune tend,  
For who not needs shall never lack a friend,  
And who in want a hollow friend doth try,  
Directly seasons him his enemy.  
But, orderly to end where I begun,  
Our wills and fates do so contrary run  
That our devices still are overthrown;  
Our thoughts are ours, their ends none of our own.  
So think thou wilt no second husband wed,  
But die thy thoughts when thy first lord is dead.



# 10 THE PLAYER QUEEN

in "The Mouse Trap"

## SPEECH ONE From Act 3 Scene 2\*

**Context of Speech:** In the play-within-the-play that Hamlet has written to ascertain the guilt of his uncle, the Player Queen (who approximates the role of Hamlet's mother) responds to her husband

**Player Queen:**

So many journeys may the sun and moon  
Make us again count o'er ere love be done!  
But, woe is me, you are so sick of late,  
So far from cheer and from your former state,  
That I distrust you. Yet, though I distrust,  
Discomfort you, my lord, it nothing must:  
For women's fear and love holds quantity;  
In neither aught, or in extremity.  
Now, what my love is, proof hath made you know;  
And as my love is sized, my fear is so:  
Where love is great, the littlest doubts are fear;  
Where little fears grow great, great love grows there.

*Player King: Faith, I must leave thee, love, and shortly too;  
My operant powers their functions leave to do:  
And thou shalt live in this fair world behind,  
Honour'd, beloved; and haply one as kind  
For husband shalt thou -*

O, confound the rest!  
Such love must needs be treason in my breast:  
In second husband let me be accurst!  
None wed the second but who kill'd the first.  
The instances that second marriage move  
Are base respects of thrift, but none of love:  
A second time I kill my husband dead,  
When second husband kisses me in bed.

# 11 THE CLOWNS

or "Two Gravediggers"

## SPEECH ONE From Act 5 Scene 1\*

**Context of Speech:** A churchyard. Two 'clowns' enter with shovels to dig a grave for the recently-deceased Ophelia.

- First Clown:** Is she to be buried in Christian burial that wilfully seeks her own salvation?
- Second Clown:** I tell thee she is: and therefore make her grave straight: the crowner hath sat on her, and finds it Christian burial.
- First Clown:** How can that be, unless she drowned herself in her own defence?
- Second Clown:** Why, 'tis found so.
- First Clown:** 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.
- Second Clown:** Nay, but hear you, goodman delver, -
- First Clown:** 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.
- Second Clown:** But is this law?
- First Clown:** Ay, marry, is't; crowner's quest law.
- Second Clown:** Will you ha' the truth on't? If this had not been a gentlewoman, she should have been buried out o' Christian burial.
- First Clown:** Why, there thou say'st: and 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. There is no ancient gentleman but gardeners, ditchers, and grave-makers: they hold up Adam's profession.
- Second Clown:** Was he a gentleman?
- First Clown:** He was the first that ever bore arms.
- Second Clown:** Why, he had none.
- First Clown:** What, art a heathen? How dost thou understand the Scripture? The Scripture says 'Adam digged:' could he dig without arms? I'll put another question to thee: if thou answerest me not to the purpose, confess thyself -
- Second Clown:** Go to.
- First Clown:** What is he that builds stronger than either the mason, the shipwright, or the carpenter?
- Second Clown:** The gallows-maker; for that frame outlives a thousand tenants.
- First Clown:** I like thy wit well, in good faith...



# 12 & 13 ROSENCRANTZ AND GUILDENSTERN

Childhood friends of Hamlet...

## SPEECH ONE From Act 3 Scene 2\*

**Context of Speech:** Following the performance of 'The Mouse Trap', Rosencrantz and Guildenstern are sent by the Queen to ask Hamlet to come to her...

**Guildenstern:**

Good my lord, vouchsafe me a word with you.

**Hamlet:** Sir, a whole history.

**Guildenstern:**

The king, sir,

**Hamlet:** Ay, sir! What of him?

**Guildenstern:**

Is in his retirement marvellous distempered.

**Hamlet:** With drink, Sir?

**Guildenstern:**

No, my lord, rather with choler.

**Hamlet:** Sir, a whole history.

Your wisdom should show itself more richer to signify this to his doctor; for, for me to put him to his purgation would perhaps plunge him into far more choler.

**Guildenstern:**

Good my lord, put your discourse into some frame and start not so wildly from my affair.

**Hamlet:** I am tame, sir: pronounce.

**Guildenstern:**

The queen, your mother, in most great affliction of spirit, hath sent me to you.

**Hamlet:** You are welcome.

**Guildenstern:**

Nay, good my lord, this courtesy is not of the right breed. If it shall please you make me a wholesome answer.

**Hamlet:** Sir, I cannot.

**Guildenstern:**

What, my lord?

**Hamlet:** Make you a wholesome answer; my wit's diseased: but, sir, such answer as I can make, you shall command; or, rather, as you say, my mother: therefore no more, but to the matter: my mother, you say.

**Rosencrantz:**

She desires to speak with you in her closet, ere you go to bed.

**Hamlet:** We shall obey, were she ten times our mother. Will you play upon this pipe?

**Rosencrantz:**

My lord, I cannot

**Hamlet:** I pray you.

**Rosencrantz:**

Believe me, I cannot.

**Hamlet:** A do beseech you.

**Rosencrantz:**

I know no touch of it my lord.

**Hamlet:** 'Tis as easy as lying: govern these ventages

With your finger and thumb,

Give it breath with your mouth and it will discourse

Most excellent music. Look you, these are the stops.

**Rosencrantz:**

But these cannot I command to any utterance of harmony:

I have not the skill.

**Hamlet:** Why look you now, how unworthy a thing you make of me!

Do you think that I am easier to be played on than a pipe?

Call me what instrument you will, though you can fret me,

You cannot play upon me. God bless you sir!

## SPEECH TWO From Act 3 Scene 3\*

**Context of Speech:** Claudius confers with Rosencrantz and Guildenstern about them accompanying Hamlet to England.

**Claudius:** I like him not, nor stands it safe with us

To let his madness range. Therefore prepare you;

I your commission will forthwith dispatch,

And he to England shall along with you.

**Guildenstern:**

We will ourselves provide.

Most holy and religious fear it is

To keep those many many bodies safe

That live and feed upon your Majesty.

**Rosencrantz:**

The single and peculiar life is bound

With all the strength and armour of the mind

To keep itself from noyance; but much more

That spirit upon whose weal depends and rests

The lives of many. The cesse of majesty

Dies not alone, but like a gulf doth draw

What's near it with it. It is a massy wheel,

Fix'd on the summit of the highest mount,

To whose huge spokes ten thousand lesser things

Are mortis'd and adjoin'd; which when it falls,

Each small annexment, petty consequence,

Attends the boist'rous ruin. Never alone

Did the king sigh, but with a general groan.

**Claudius:** Arm you, I pray you, to this speedy voyage;

For we will fetters put upon this fear,

Which now goes too free-footed.

**Rosencrantz and Guildenstern:**

We will haste us.



# 14 & 15 MARCELLUS AND BERNARDO

Officers on watch at Elsinore

## SPEECH ONE *From Act 1 Scene 1\**

**Context of Speech:** Having just come on watch replacing Francisco, Marcellus - accompanied by Horatio - confer with Bernardo about the vision they had seen on previous nights, stalking Elsinore's battlements.

**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:** Sit down awhile,  
And let us once again assail your ears,  
That are so fortified against our story,  
What we two nights have seen.

**Horatio:** Well, sit we down,  
And let us hear Bernardo speak of this.

**Bernardo:** Last night of all,  
When yond same star that's westward from the pole  
Had made his course t'illuminate that part of heaven  
Where now it burns, Marcellus and myself,  
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  
Together with that fair and warlike form  
In which the majesty of buried Denmark  
Did sometimes march? 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.  
Such was the very armour he had on  
When he th'ambitious Norway combated.  
So frown'd he once when, in an angry parle,  
He smote the sledged Polacks on the ice.  
'Tis strange.

**Marcellus:** Thus twice before, and jump at this dead hour,  
With martial stalk hath he gone by our watch.

**Horatio:** In what particular thought to work I know not;  
But, in the gross and scope of my opinion,  
This bodes some strange eruption to our state...

Any auditionees interested in the role of

## FRANCISCO

should be prepared to read the parts of either  
Bernardo or Marcellus.





# 16 FORTINBRAS

Prince of Norway

## SPEECH ONE From Act 5 Scene 2\*

**Context of Speech:** At the end of the play, Fortinbras enters, along with the English Ambassadors and his retinue, and discovers (plot-spoiler!) the bodies of Claudius, Laertes, Gertrude and Hamlet.

**Horatio:** What is it you will see?  
If aught of woe or wonder, cease your search.

**Fortinbras:** This quarry cries on havoc. O proud Death,  
What feast is toward in thine eternal cell  
That thou so many princes at a shot  
So bloodily hast struck.  
Let us haste to hear it,  
And call the noblest to the audience.  
For me, with sorrow I embrace my fortune.  
I have some rights of memory in this kingdom  
Which now, to claim my vantage doth invite me.

**Horatio:** Of that I shall have also cause to speak,  
And from his mouth whose voice will draw on more...

**Fortinbras:** Let four captains  
Bear Hamlet like a soldier to the stage;  
For he was likely, had he been put on,  
To have prov'd most royally; and for his passage  
The soldiers' music and the rites of war  
Speak loudly for him.  
Take up the bodies. Such a sight as this  
Becomes the field but here shows much amiss.  
Go, bid the soldiers shoot.

Any auditionees interested in the roles of

**OSRIC  
REYNALDO**

or

**CORNELIUS**

should be prepared to read the parts of either  
Rosencrantz or Guildenstern.

# 17 VOLTEMAND

Danish Ambassador to Norway

## SPEECH ONE From Act 2 Scene 2\*

**Context of Speech:** Voltemand gives Claudius news of the King of Norway's plans...

**Claudius:** Say, Voltemand, what from our brother Norway?

**Voltemand:** Most fair return of greetings and desires.  
Upon our first, he sent out to suppress  
His nephew's levies; which to him appear'd  
To be a preparation 'gainst the Polack,  
But better look'd into, he truly found  
It was against your Highness; whereat griev'd,  
That so his sickness, age, and impotence  
Was falsely borne in hand, sends out arrests  
On Fortinbras; which he, in brief, obeys,  
Receives rebuke from Norway, and, in fine,  
Makes vow before his uncle never more  
To give th' assay of arms against your Majesty.  
Whereon old Norway, overcome with joy,  
Gives him three thousand crowns in annual fee  
And his commission to employ those soldiers,  
So levied as before, against the Polack;  
With an entreaty, herein further shown,  
(Gives a paper.)  
That it might please you to give quiet pass  
Through your dominions for this enterprise,  
On such regards of safety and allowance  
As therein are set down.

Any auditionees interested in the role of

**THE NORWEGIAN  
CAPTAIN**

or

**THE ENGLISH  
AMBASSADORS**

should be prepared to read the part of  
Voltemand.



# HAMLET AUDITION APPLICATION FORM

Please complete the form below and return it to us, either via e-mail or to the address (bottom), prior to the auditions.

Name: .....

Address: .....

Telephone: Home:..... Mobile: .....

E-mail Address: .....

Age: ..... Height: .....

Performing experience *(Please include any previous roles in Shakespearean productions, if relevant)*

Role:	Play / Production	Company	Date
.....	.....	.....	.....
.....	.....	.....	.....
.....	.....	.....	.....
.....	.....	.....	.....

For which role(s) would you like to be considered? *(In order of preference, please)*

1) ..... 2) ..... 3) .....

If you are unsuccessful in being cast in any of the above roles,  
would you wish to be considered for any other parts in the production? ..... YES  NO

Would you accept a non-speaking role? ..... YES  NO

Would you be interested in understudying a role for which you've auditioned? ..... YES  NO

Are there any specific dates on which you will be unable to rehearse? *(ie Holidays, other productions etc.)*

**Please note:**

- It would help the audition panel if you could please bring a photo of yourself. Either a formal headshot or an informal snapshot is fine.
- If you have any training / experience in Stage Combat / Playing a Musical Instrument / Singing in performance, please let us know.
- CVs / Resumes are optional, but could be helpful.
- Audition callbacks will be scheduled as needed, but the majority of roles are usually cast without callbacks.

Please return your completed form via e-mail to [hillbarkplayers@gmail.com](mailto:hillbarkplayers@gmail.com)  
with 'Hamlet Auditions' in the subject box.

Don't forget to reserve your audition slot for Hamlet! Simply visit Hillbark Players' website at

[www.hillbarkplayers.co.uk](http://www.hillbarkplayers.co.uk)

**SEE YOU AT THE AUDITIONS - GOOD LUCK!**

*If you are auditioning, it might be a good idea to print off this application form and bring it with you...*

