

Hamlet: Young Man – any ethnicity

Prince of Denmark, son of Gertrude and the late King Hamlet and nephew of Claudius, who has married Hamlet's mother. Hamlet often presents melancholy or cynical, but he has a sense of humor. He disdains Claudius' scheming and is embarrassed at Gertrude's sexuality. He is the ULTIMATE THINKER A reflective and EDUCATED young man, he is often indecisive and hesitant but at other times prone to rash and impulsive acts. IMPORTANT: People in Denmark LIKE Hamlet, so the traits that made him likable BEFORE the death of his father must be apparent.

Hamlet must be a talented actor that knows some technique. Must have clear voice, diction, modulation and natural timing. Natural stage movement and ability to learn fight choreography a must, but also must be able to stand still and MUST BE ABLE TO SPEAK DIRECTLY TO THE AUDIENCE.

Claudius: Adult Man – any ethnicity

Imposing and charismatic; a man with big ambitions and appetites; good at manipulating individuals and the public. Once the poker face crumbles after the play within the play he is even more dangerous. IMPORTANT: Claudius is charming and the ultimate opportunistic politician. Must have clear voice diction, modulation and natural timing. Must be able to stand still, but also to move quickly.

Gertrude: Adult Female – any ethnicity

Hamlet's mother and Claudius's wife. In the beginning of the play, a radiant beauty, she believes that the new marriage and the new order will work. She wants respect from her son, yet she squandered it by marrying Claudius and she knows it. By the end of the play, she is haunted, and broken. Must have clear voice, diction, modulation and natural timing. Must be able to stand still, but also to move quickly.

The Ghost: Adult Man – any ethnicity

A warrior king father in life and more so in death. However, there has to be a moment in their brief scene together where he shows a genuine affection for his son. A resonant voice is a plus. Imposing figure a plus.

Horatio: Young Man – any ethnicity

Hamlet's close friend and the only person Hamlet trusts. Generous, loyal, thoughtful, uncorrupted and affectionate to the very end; a BFF. He does not call much attention to himself or his relationship with Hamlet, and perhaps survives for that very reason. Requires a smart actor that can be Hamlet's equal. Must have clear voice, diction modulation and natural timing Good listener with subtle skills. Must be able to stand still, but also to move quickly.

Polonius: Adult Male – any ethnicity

Lord Chamberlain of Claudius's court and the father of Laertes and Ophelia. Humor born out of panic; back in the day, he must have been an effective courtier; but there is a new king and he's trying very hard to stay relevant, to appear essential to the court. He is a manipulator and he manages every aspect of his children's lives and treats them as extensions of his own ambitions. Must have clear voice and diction and natural timing. Smart, convincing. Must have clear voice, diction, modulation and natural timing. Must be able to stand still, but also to move quickly.

Ophelia: Young Woman - any ethnicity

Polonius's daughter, Laertes's sister, and Hamlet's sometime love. Genuine, vulnerable and lovely; She is intelligent, sensitive, literate, manipulated, stifled, broken; strong only in her later madness; Must have clear voice, diction, modulation, an acapella singing voice that can stay on pitch, and natural timing. Must be able to stand still, but also to move quickly.

Laertes: Young Man – any ethnicity

Polonius's son and Ophelia's brother. Passionate and quick to action. In the beginning of the play he an intelligent, forthright; model son, he says and does the right, expected things, but this just fuels his later fury and explains his cloudy judgment at the end of the play. IMPORTANT: Laertes and Hamlet were friends when they were younger - they went to different Universities. Must have clear voice and diction and natural timing. Natural stage movement and ability to learn fight choreography a must. Must be able to stand still, but also to move quickly.

Rosencrantz and Guildenstern: Young Men - – any ethnicity

Old friends of Hamlet. Charming social climbers, opportunistic and more than ready to serve as Claudius's stage managers. Must have clear voices and diction. Must be able to stand still, but also to move quickly.

Players in *The Murder of Gonzago*: Young Women – any ethnicity

Must have clear voices and diction and natural timing. Must be able to create rhythms and to dance.

Roles in Hamlet -

Youthful Men – Young Adult

- 1 Hamlet
- 2 Horatio
- 3 Laertes
- 4 Rosencranz
- 5 Guildenstern
- 6 Marcellus
- 7 Bernardo
- 8 Francisco
- 9 Fortinbras
- 10 Voltenond
- 11 Cornelius
- 12 Osric

Young Women – Young Adult

- 1 Ophelia
2. First Player / Prologue – *Murder of Gonzago*
3. Player King – *Murder of Gonzago*
- 4 Player Queen – *Murder of Gonzago*
- 5 Lucianus – *Murder of Gonzago*

Men - Adult

- 1 Claudius
- 2 Polonius
- 3 Ghost
- 4 Reynaldo
- 5 Gravedigger
- 6 Ambassador
- 7 Captain

Women - Adult

- 1 Gertrude
- 2 Gentlewoman

A word about age

We are not looking for actors who are a certain age - We are looking for actors that project as young-adult or adult. There are no roles for people who appear like children.