

MACBETH

A U D I T I O N I N F O R M A T I O N

When are auditions?

General Auditions will be held on **Monday, January 14** beginning at 3:30pm in the *Black Box Theatre*. At the general audition, we will do individual monologues from the production.

Callback Auditions will be held on **Tuesday, January 15** from 3:30 to 6:00pm in the *Black Box Theatre*. For those actors who are called back, they will present cold readings from selected scenes from the script.

When are the performance dates?

Macbeth performance dates are:

Thursday, February 21	(10am)
Friday, February 22	(4pm and 7:30pm)
Saturday, February 23	(4pm and 7:30pm)

**** Please note that the mandatory Saturday technical rehearsal will be held on Saturday, February 16.**

When are rehearsals?

Rehearsals will begin on **Wednesday, January 16**.

Rehearsals will normally be held after-school Monday through Friday at varying times between 3:30 – 6:30pm, with **many** Saturday rehearsals. There are a few dates where a different rehearsal schedule is possible – please see the potential rehearsal calendar for specific details. An extended rehearsal schedule will occur from **Friday, February 15** until the opening performance as we introduce technical elements.

**** Please note: Not all actors will be called to every rehearsal. We will do our best to only call actors who we will be using in that day's scene work. Therefore, rehearsal commitments depend largely on the number of scenes an actor is in. Attendance is MANDATORY on days that your character is called! Other days should be spent assisting the stage crew as they prepare the set, props, costumes and lighting.**

All cast members must put in a minimum of 5 crew hours during this production.

Where and when will the cast list be posted?

The cast, crew head and production crew list will be posted at our Niles West Theatre Website: www.nileswesttheatre.com. This will also be the location for the CALLBACK LIST. To find the cast/crew list, please click on the "callboard" page under the "students" tab on the website.

The Cast/Crew List will be posted by 10pm on Tuesday, January 15.

Production Crew Hours

In order to create true theatre artists (and a complete ownership of the production), all actors are expected to participate in helping create the set, costumes, props, lighting, publicity and sound. Each cast member must put in a minimum of **FIVE (5)** Crew Hours for this production. Failure to do so will result in the actor being ineligible to audition for another Niles West Theatre production until those hours (with penalty) are made-up.

What should I do to prepare?

To prepare for auditions, please consider the following suggestions ...

- **Read the play** – This play is easily accessible online through a google search - please consider reading the script and becoming familiar with the style, plot and characters. It will help you a ton in callbacks! Mr. Sinclair highly recommends getting your hand on the "No Fear Shakespeare" text to help you decode some of the difficult language.
- **Don't freak out about Shakespeare** – Acting Shakespeare is actually MUCH easier than you think. Take the time to figure out foreign words and pay attention to punctuation. If you pause only at punctuation marks, you will have fought half of the battle right there!
- **Work on the monologue** – Be sure to present a fully-realized character who wants something. The worst thing you could do would be just to "read" the monologue in the audition. While we don't expect you to have the piece memorized (we recommend you do have the monologue out to refer to as you audition), you will want to make sure that you have rehearsed to a performance-ready audition.
- **Fill out all of your forms accurately** – Since we are holding auditions and callbacks in the same day, there will not be time for individuals to turn in forms late. You must have your CONTACT SHEET, CONTRACT and REHEARSAL CALENDAR filled out and signed prior to auditions.
- **See Mr. Sinclair with any questions** – they really want to help you have the best – and most stress-free – audition possible. You can reach Mr. Sinclair in room 1726 or at andsin@d219.org.
- **A NOTE ABOUT GENDER** – this will be a GENDER NEUTRAL production. Actors who identify as a specific gender may be cast in roles written for roles of another gender. We will not ask females to act "like a man" or a male to "act like a woman." We are taking the gender binary out of the casting equation and we are casting the best actors for each role.

Audition Monologues

MACBETH

*For Monday's general auditions, please choose **one monologue** to present. Be sure to choose the monologue that you can **perform** best – not just the one you like the most! You do not need to memorize the monologue, but you should be very familiar with the text and objectives. **Avoid just reading the monologue – this is an acting audition.** Connect with the audience and make **bold** choices!*

FOR THIS PRODUCTION, we are NOT paying attention to gender in casting. You may choose to do ANY monologue you feel you can act best.

POSSIBLE MONOLOGUES

If you wish, you may also choose any other monologue (of comparable length) from the play.

MACBETH

(Talking to himself as he considers murder)

Is this a dagger which I see before me,
The handle toward my hand? Come, let me clutch thee.
I have thee not, and yet I see thee still.
Art thou not, fatal vision, sensible
To feeling as to sight? or art thou but
A dagger of the mind, a false creation,
Proceeding from the heat-oppressed brain?
I see thee yet, in form as palpable
As this which now I draw.
Thou marshall'st me the way that I was going;
And such an instrument I was to use.
Mine eyes are made the fools o' the other senses,
Or else worth all the rest; I see thee still,
And on thy blade and dudgeon gouts of blood,
Which was not so before.

LADY MACBETH

(to herself - contemplating the murder that is about to occur)

The raven himself is hoarse
That croaks the fatal entrance of Duncan
Under my battlements. Come, you spirits
That tend on mortal thoughts, unsex me here,
And fill me from the crown to the toe top-full
Of direst cruelty! make thick my blood;
Stop up the access and passage to remorse,
That no compunctious visitings of nature
Shake my fell purpose, nor keep peace between
The effect and it! Come to my woman's breasts,
And take my milk for gall, you murdering ministers,
Wherever in your sightless substances
You wait on nature's mischief! Come, thick night,
And pall thee in the dunnest smoke of hell,
That my keen knife see not the wound it makes,
Nor heaven peep through the blanket of the dark,
To cry 'Hold, hold!'

MALCOLM

(to Macduff - coming clean after deceiving him earlier)

Macduff, this noble passion,
Child of integrity, hath from my soul
Wiped the black scruples, reconciled my thoughts
To thy good truth and honour. Devilish Macbeth
By many of these trains hath sought to win me
Into his power, and modest wisdom plucks me
From over-credulous haste: but God above
Deal between thee and me! for even now
I put myself to thy direction, and
Unspeak mine own detraction, here abjure
The taints and blames I laid upon myself,
For strangers to my nature.

LADY MACBETH

(Trying to convince Macbeth to not back out of the murder)

Was the hope drunk
Wherein you dress'd yourself? hath it slept since?
And wakes it now, to look so green and pale
At what it did so freely? From this time
Such I account thy love. Art thou afeard
To be the same in thine own act and valour
As thou art in desire? Wouldst thou have that
Which thou esteem'st the ornament of life,
And live a coward in thine own esteem,
Letting 'I dare not' wait upon 'I would,'
Like the poor cat i' the adage?
What beast was't, then,
That made you break this enterprise to me?
When you durst do it, then you were a man;
And, to be more than what you were, you would
Be so much more the man. Nor time nor place
Did then adhere, and yet you would make both:
They have made themselves, and that their fitness now
Does unmake you. I have given suck, and know
How tender 'tis to love the babe that milks me:
I would, while it was smiling in my face,
Have pluck'd my nipple from his boneless gums,
And dash'd the brains out, had I so sworn as you
Have done to this.

MACBETH

(Debating the possible murder)

If it were done when 'tis done, then 'twere well
It were done quickly: if the assassination
Could trammel up the consequence, and catch
With his surcease success; that but this blow
Might be the be-all and the end-all here,
But here, upon this bank and shoal of time,
We'd jump the life to come. But in these cases
We still have judgment here; that we but teach
Bloody instructions, which, being taught, return
To plague the inventor: this even-handed justice
Commends the ingredients of our poison'd chalice
To our own lips.

MACDUFF

(fighting with Malcolm - he is overcome with grief and frustration)

Fit to govern!

No, not to live. O nation miserable,
With an untitled tyrant bloody-scepter'd,
When shalt thou see thy wholesome days again,
Since that the truest issue of thy throne
By his own interdiction stands accursed,
And does blaspheme his breed? Thy royal father
Was a most sainted king: the queen that bore thee,
Oftener upon her knees than on her feet,
Died every day she lived. Fare thee well!

These evils thou repeat'st upon thyself
Have banish'd me from Scotland. O my breast,
Thy hope ends here!

Rehearsal Contract

(please sign and return with other forms at auditions)

(1.) CONFLICTS: The student has filled out a conflict sheet. We have read the statements regarding conflicts and understand that any conflicts in addition to those listed on the calendar may lead to dismissal from the production.

(2.) UNEXPECTED ABSENCES: Any rehearsal missed that was not pre-arranged on the conflict sheet is considered an unexpected absence. This includes rehearsal missed due to absences from school or appointments and conflicts that were not known at the time the contract was completed. Students are allowed 1 unexpected absence. After the 2nd unexpected absence the student can be removed from the production at the discretion of the director. Any student missing rehearsal is expected to call/email Mr. Sinclair before **11am** at his office number (847.626.2638).

(3.) ATTENDANCE AT REHEARSALS AND PERFORMANCES: In order to participate in rehearsal or performances, students must be in school for at least 4 consecutive periods. If this attendance requirement is not met, students will not be allowed to participate that day – even if it is a performance. It is our expectation that no student will miss ANY school during tech week, performances or strike unless it is an extreme emergency.

(4.) CREW HOURS/STRIKE: *Cast members must put in a minimum of FIVE (5) Crew Hours for this production. These crew hours will be held during normal rehearsal time and will take the place of rehearsal for that day.* If a student does not meet this obligation, he/she cannot participate in the next show. It is the expectation of Niles West Theatre that students will assist with crew on days/times when they are not in rehearsal.

Attending strike is MANDATORY for the cast and crew members. No conflicts are allowed during strike without pre-approval from Mr. Sinclair. Missing strike – even due to illness – doubles your strike hours. **Hours must be completed before a student can receive their Thespian points for that show.**

(5.) DROPPING A SHOW: If you choose to drop out of a show the following consequences will occur: a) you will be not allowed to audition for the next production and b) you and your parent/guardians will be required to attend a meeting with the theatre director.

(6.) ACADEMIC ELIGIBILITY: Your school work comes first and it is our expectation that you keep your grades up during this production. If your grades begin to slip during rehearsals and performances there can be consequences, including sending students to the Literacy Center or removing the student from the show.

(7.) ENSEMBLE EXPENSE: *Each student will be charged \$15 for participation in the show. For this fee, you will receive a production t-shirt and tech week snacks.*

(8.) ENSEMBLE EXPECTATIONS: We expect students to behave in a professional manner. The reality of working as a team is that at times we all experience frustrations. However, it is expected that all ensemble members react to their frustrations in an appropriate manner. This means no slanderous or hurtful statements will be made about any ensemble member in any form including verbal, written or electronic. If this expectation is violated, there will be consequences which could lead to the removal from the production.

ANY VIOLATION OF THESE RULES CAN AFFECT YOUR STATUS AS A THESPIAN.

By signing below we accept the responsibilities of being cast in this production and will do everything within our power to fulfill them.

PRINT STUDENT NAME _____ ID # _____

Student Signature

Parent/Guardian Signature

Rehearsal Conflict Sheet

MACBETH

There is a complete rehearsal schedule on the reverse side of this sheet. It indicates the **maximum** number of days and the **maximum** number of hours that rehearsal will be held for this production. *Depending on the size of your role, you probably will not have rehearsal on all of these dates/times.*

Rehearsing a play is a complex process. In order to have a successful production, it is necessary for all students to be available to rehearse as often as possible during the scheduled rehearsal times. Advance planning is necessary in order to coordinate the schedules of performers, technicians and staff in order to use everyone's time as efficiently as possible. We recognize that students participate in other activities in addition to this production. It is our goal that we will work with sponsors, coaches and employers to allow participation in other activities to the greatest extent possible.

Please use the back of this sheet to mark out any days that you CANNOT attend rehearsal. **Please be sure to list all music, sports, co-curricular, ACT prep class, doctor and work conflicts. Include specific times as well as dates.**

Remember that only the conflicts listed on the rehearsal schedule will be honored and **NO CONFLICTS can be honored after Wednesday, February 13.** This is the beginning of the Technical Rehearsal process and includes our dress rehearsals and performances. It is for the safety of all actors and technicians that attendance is mandatory at these rehearsals.

We understand that unforeseen circumstances may occur and cause a student to have additional conflicts. It is our intention to work with students and parents should the need arise on a case-by-case basis.

Please have your parent(s)/guardians review this information and the rehearsal schedule. Both the student and parent/guardian need to read and sign the rehearsal contract. This sheet is to be returned at your audition.

You cannot be considered for casting without a completed conflict sheet and a signed contract.

NAME _____

***This is a list of all POSSIBLE rehearsal dates.
Please mark ALL conflicts on the calendar below.***

SUNDAY MONDAY TUESDAY WEDNESDAY THURSDAY FRIDAY SATURDAY

1/13	1/14 AUDITIONS 3:30pm	1/15 Callbacks 3:30pm	1/16 Rehearsal 3:30-6:30	1/17 Rehearsal 3:30 - 6:30	1/18 Rehearsal 3:30 - 6:30 <i>Junior High Band Day (6:30pm)</i>	1/19 Rehearsal 10-4
1/20	1/21 NO SCHOOL MLK, Jr. DAY Rehearsal 10:00am - 4:00pm	1/22 Rehearsal 3:30 - 5:45pm <i>Curriculum & Activities Night</i>	1/23 Rehearsal 3:30- 6:30 <i>Orchestra Odyssey</i>	1/24 Rehearsal 3:30-6:30	1/25 Rehearsal 3:30-6:30	1/26 Rehearsal 10-4
1/27	1/28 Rehearsal 3:30-6:30	1/29 Rehearsal 3:30-6:30	1/30 Rehearsal 3:30-6:30	1/31 Rehearsal 3:30-6:30	2/1 Rehearsal 3:30-6:30	2/2 Rehearsal 10-4pm
2/3	2/4 Rehearsal 3:30-6:30	2/5 Rehearsal 3:30-6:30	2/6 Rehearsal 3:30-6:30	2/7 Rehearsal 3:30-6:30	2/8 Rehearsal 3:30-6:30 <i>International Night (7pm)</i>	2/9 Rehearsal 10-4pm
2/10	2/11 Rehearsal 3:30-6:30	2/12 Rehearsal 3:30-6:30	2/13 Rehearsal 3:30-6:30	2/14 Rehearsal 3:30-6:30 NO CONFLICTS	2/15 Rehearsal 3:30-6:30 NO CONFLICTS	2/16 Rehearsal 9:00am - 5:00pm TECH REHEARSAL NO CONFLICTS
2/17	2/18 Dress Rehearsal 11:00 - 8:00 NO SCHOOL NO CONFLICTS	2/19 Dress Rehearsal 3:30-9:00 NO CONFLICTS	2/20 Dress Rehearsal 3:30-9:00 NO CONFLICTS	2/21 Performance 10am NO CONFLICTS	2/22 Performance 4pm & 7:30pm NO CONFLICTS	2/23 Performance 4pm & 7:30pm NO CONFLICTS
2/25	2/25 Strike 3:30-6:30	2/26 Strike 3:30-6:30				