

H I L L B A R K

P L A Y E R S



JULIUS  
CAESAR

A L L H A I L C A E S A R

## JULIUS CAESAR – Audition pack

Hillbark Players is the longest running presenter of open-air Shakespeare in the North West. The Company was founded in 1964 to celebrate the 400th anniversary of Shakespeare's birth and apart from a short break in the early 1970's and a recent Covid hiatus, Hillbark Players has presented a production every other year since. 2023's production of Julius Caesar will be our 29<sup>th</sup> major production.

Our major productions are always of the highest quality and the best local talent is sought, both to perform and to provide technical support. A purpose-built 490-seat theatre is created in Royden Park, Frankby - a public park just outside West Kirby on the Wirral. Theatre quality lighting is installed and all seats are under cover - it is only the actors who get wet - occasionally! On alternate years we sometimes present a smaller scale revue-style production where the audience need to bring a seat, a picnic and maybe an umbrella. The most frequently used adjective to describe the full Hillbark experience is 'magical' and we look forward to June 2023 to share this magic with you again.

### The Directorial Team

**Ruth Stenhouse** has been a Hillbarker since appearing as a fairy in 2001's *A Midsummer Night's Dream*. She is often found working backstage and has worked as both a producer and assistant director on several major and interim productions. A Modern Languages teacher by day, Ruth is committed to making our productions accessible to younger audiences. Ruth has served on the Hillbark committee since 2011 and has been Vice-Chair since 2017. She co-directed 2019's *A Midsummer Night's Dream* with Stuart Rathe

**Stuart Rathe** is well known to Hillbark audiences, having appeared in a number of major productions since 2013's *The Merchant of Venice*. He was Benedick in *Much Ado About Nothing* and Horatio in *Hamlet*. Stuart teaches locally and has spent two years as Education Manager for *Shakespeare Schools Foundation*, where he produced resources for teaching Shakespeare to children of all ages; trained teachers, and worked with children to encourage their love of the bard. Stuart serves on the Hillbark committee and co-directed 2019's *A Midsummer Nights' Dream* with Ruth Stenhouse

## Key dates and venue

Before committing to an audition, please make sure that you are able to make all the dates/times

First Meeting of Team – Sunday 26<sup>th</sup> February 2023

Rehearsals begin – Sunday 5<sup>th</sup> March 2023

Rehearsals will take place on Tuesday and Thursday evenings (7:30pm – 10:00pm) – and Sunday afternoons (1:15pm – 4:00pm) at the church hall of St John the Divine in Frankby. A rehearsal schedule will be provided on Sunday 26<sup>th</sup> February. At audition, you will be asked to give details of any commitments you have that will impact your availability to rehearse. We will do our best to ensure that you are only called to rehearsal when you are needed.

Production week – You will need to be available from Saturday 17<sup>th</sup> June – Saturday 24<sup>th</sup> June for final rehearsals and show week. You will only be needed at weekends and evenings.

Schools Matinee – we hope to hold a matinee for local schools on Wednesday 26<sup>th</sup> June and would expect cast to be available all day for this performance.

## Audition Dates and Details

Auditions will take place on :

Sunday 27<sup>th</sup> November at 2pm - 5pm  
Tuesday 29<sup>th</sup> November at 7:30pm – 10pm  
Thursday 1<sup>st</sup> December at 7:30pm – 10pm

In the Church Hall, St John the Divine, Frankby, CH49 3PE

Please note – there is an England v Wales World Cup Match on Tuesday 29<sup>th</sup>. Please do not book this night if you are keen to watch the match!!

Auditions will take place in two parts and you will be expected to be available for the whole session, arriving for the start. This is what you can expect to happen:

### The Workshop

The workshop will consist of some warm up activities, and some script based and devised group work. There is no need to prepare anything for this part of the audition process.

We will be looking for group interaction, creativity, flexibility and an understanding of the themes of Caesar. While the directorial team will run the workshop, we will have observers in the room who will feed back on the work that they see.

### Audition Pieces

Following the workshop, there will be an opportunity to perform a piece from the play that you can prepare in advance. The audition pieces are contained in this pack. If you choose to audition for more than one part, you will need to prepare audition pieces for each character. There is no need to come to more than one evening of auditions.

You do not need to learn the piece, but we expect an understanding of the text and we will be interested to see how you interpret your chosen character.

**PLEASE BE AWARE THAT WE MAY ASK YOU TO STAY AT THE AUDITION UNTIL THE END OF THE SESSION -**

### Booking your audition date

You must book your audition date by completing this online form. Follow the link or scan the QR code:

<https://forms.gle/jCwozlj2d3AfopGaA>

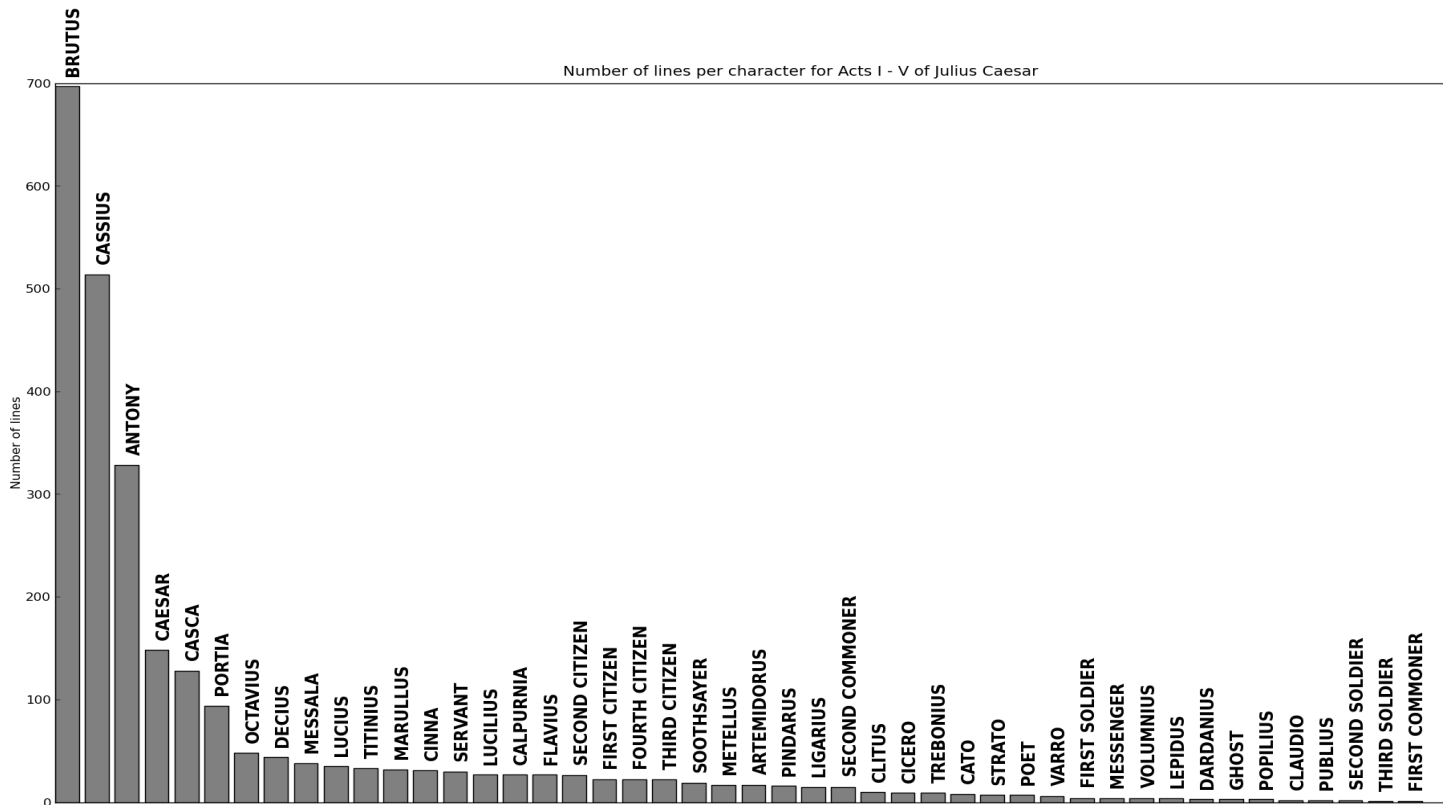


## Julius Caesar – A Synopsis in ten parts

1. Julius Caesar's returns triumphant to Rome after defeating his rival in battle but a soothsayer warns him of an unknown danger ahead on the date of the Ides of March.
2. Some dissident nobles express dissatisfaction at the extent of Caesar's power, claiming he wants to be king. They persuade the noble and honourable Brutus to join them in a plot to assassinate Caesar at the Capitol.
3. Brutus' wife, Portia, is suspicious of her husband and challenges his secretive behaviour.
4. Caesar's wife, Calpurnia, dreams of danger and warns him not to go to the Capitol, but he ignores her fears and goes anyway.
5. The conspirators murder Caesar at the Capitol. Brutus agrees that Mark Antony may address the public at Caesar's funeral.
6. Brutus calms the citizens and wins them over to his suggestion that Caesar was becoming too ambitious, but Antony incites them against the conspirators. Riots ensue and Brutus and Cassius flee.
7. War is waged between the armies of Brutus and Cassius against Mark Antony and Octavius, Caesar's heir. Portia commits suicide by eating fire.
8. The conspirators suffer internal squabbles, and are defeated at the hands of Antony and Octavius.
9. Brutus and Cassius commit suicide rather than suffer the disgrace of defeat.
10. Antony praises the noble intentions of Brutus, noting that he was not motivated to kill Caesar by greed or lust for power, but because he genuinely believed it was the right thing to do.

Who to audition for:

This chart gives you an idea of the number of lines per part. Please consider how much/little you want to do.



When casting the show, we will be looking to cast the principal roles and then create an ensemble cast who will take on several roles. If you are cast in an ensemble role, you will be asked to play several small roles.

For ease in auditions, we have selected pieces for principal characters, and a few example pieces for anyone wanting to audition for an ensemble role. If you have a particular role that you want to be considered for that isn't listed below, please prepare one of the pieces here and let us know on the night which roles you are most interested in.

### A note on age and gender.

We have given some indication of playing ages here, although you will notice these are wide-ranging. If you feel that you could play a part well, please don't let these ages stop you auditioning.

We are sorry to say that due to chaperoning and dressing room requirements, we are unable to offer roles to actors under 16 years of age.

Most roles are open to all genders. For the sake of transparency, we would like Caesar and Brutus to be played as male and Calpurnia and Portia to be played as female.

## Principal characters

Julius Caesar - A great Roman general, recently returned to Rome in triumph. While his friend Brutus worries that Caesar may aspire to kingship, Caesar refuses a crown several times. He ignores omens of bad luck on the ides of March and is eventually murdered by conspirators at the Capitol. (m, 40s-70s)

Marcus Brutus - Roman general, one of the conspirators. Though he is Caesar's friend and a man of honour, Brutus joins in the conspiracy against Caesar's life, convincing himself that Caesar's death is for the greater good of Rome. (20s-40s)

Mark Antony - A friend of Caesar. Antony speaks over Caesar's body and persuades the audience to turn against Brutus. He uses masterful rhetoric to stir the crowd to revolt against the conspirators. (20s-50s)

Cassius - A longtime acquaintance of Caesar. Cassius dislikes Caesar's popularity with the Roman people. He forges letters to appeal to the noble Brutus and eventually persuades Brutus that Caesar has become too powerful and must die. He is shrewd and unscrupulous. (20s-50s)

Calpurnia - Caesar's wife. She warns Caesar against going to the Senate on the Ides of March, since she has had terrible nightmares and heard reports of many bad omens. Nevertheless, Caesar's ambition ultimately causes him to disregard her advice. (30s-50s)

Octavius - Caesar's adopted son returns after the death of Caesar and joins with Antony and sets off to fight Cassius and Brutus. He exerts authority over Antony, showing some of the power and charisma of his adoptive father. (20s-40s)

Casca - A public figure opposed to Caesar's rise to power. Casca relates to Cassius and Brutus how Antony offered the crown to Caesar three times and how each time Caesar declined it. He believes that Caesar is simply play acting and harbours great ambition. (20s-50s)

Portia - Brutus's wife, who is suspicious of Brutus's conspiratorial behaviour. We later discover that Portia has killed herself out of grief that Antony and Octavius have become so powerful. (20s-40s)

**Other smaller roles – please choose one of these if you are interested in being a multi-role member of the ensemble (playing ages range widely – there is something for every age!).**

Flavius and Murellus – They are officials selected by the people to protect their rights. They condemn the Roman citizens for cheering Caesar, when once they cheered for Caesar's enemy Pompey.

Cicero - A Roman senator renowned for his oratorical skill. Cicero speaks at Caesar's triumphal parade. He later dies at the order of Antony, Octavius, and Lepidus. (Audition piece with Casca)

Soothsayer - they warn Caesar of the Ides of March, without giving any further details, being accounted a dreamer. The soothsayer is proved right when Caesar is killed.

# JULIUS CAESAR

## Act 1 Scene 2

CAESAR

Would he were fatter! But I fear him not;  
Yet if my name were liable to fear,  
I do not know the man I should avoid  
So soon as that spare Cassius. He reads much,  
He is a great observer, and he looks  
Quite through the deeds of men. He loves no plays,  
As thou dost, Antony; he hears no music;  
Seldom he smiles, and smiles in such a sort  
As if he mocked himself, and scorned his spirit  
That could be moved to smile at anything.  
Such men as he be never at heart's ease Whiles  
they behold a greater than themselves, And  
therefore are they very dangerous.  
I rather tell thee what is to be feared Than  
what I fear; for always I am Caesar.  
Come on my right hand, for this ear is deaf,  
And tell me truly what thou think'st of him.

## Act 2 Scene 2 (71-82)

CAESAR

The cause is in my will: I will not come;  
That is enough to satisfy the Senate.  
But for your private satisfaction,  
Because I love you, I will let you know:  
Calpurnia here, my wife, stays me at home.  
She dreamt tonight she saw my statue,  
Which, like a fountain with an hundred spouts,  
Did run pure blood; and many lusty Romans  
Came smiling, and did bathe their hands in it.  
And these does she apply for warnings and portents  
And evils imminent; and on her knee  
Hath begged that I will stay at home today.



/c/  
**JULIUS CAESAR and CALPURNIA**

Act 2, Scene 2 (edited extract)

CAESAR.

What can be avoided  
Whose end is purposed by the mighty gods?  
Yet Caesar shall go forth; for these predictions  
Are to the world in general as to Caesar.

CALPURNIA

When beggars die, there are no comets seen;  
The heavens themselves blaze forth the death of princes.

CAESAR

Cowards die many times before their deaths;  
The valiant never taste of death but once.  
Of all the wonders that I yet have heard,  
It seems to me most strange that men should fear;  
Seeing that death, a necessary end,  
Will come when it will come.  
And Caesar shall go forth.

CALPURNIA

Alas, my lord,  
Your wisdom is consumed in confidence.  
Do not go forth to-day: call it my fear  
That keeps you in the house, and not your own.  
We'll send Mark Antony to the senate-house:  
And he shall say you are not well to-day:  
Let me, upon my knee, prevail in this.

CAESAR

Mark Antony shall say I am not well,  
And, for thy humour, I will stay at home.

# MARK ANTONY

## Act 3 Scene 1

ANTONY

O, pardon me, thou bleeding piece of earth, That  
I am meek and gentle with these butchers. Thou  
art the ruins of the noblest man  
That ever lived in the tide of times.  
Woe to the hand that shed this costly blood!  
Over thy wounds now do I prophesy --  
Which like dumb mouths do ope their ruby lips,  
To beg the voice and utterance of my tongue -- A  
curse shall light upon the limbs of men; Domestic  
fury and fierce civil strife  
Shall cumber all the parts of Italy;  
Blood and destruction shall be so in use,  
And dreadful objects so familiar,  
That mothers shall but smile when they behold  
Their infants quartered with the hands of war, All  
pity choked with custom of fell deeds;  
And Caesar's spirit, ranging for revenge,  
With Ate by his side, come hot from hell,  
Shall in these confines with a monarch's voice  
Cry havoc and let slip the dogs of war,  
That this foul deed shall smell above the earth  
With carrion men, groaning for burial.

## MARK ANTONY (continued)

### Act 3 Scene 2

ANTONY

Friends, Romans, countrymen, lend me your ears; I  
come to bury Caesar, not to praise him.  
The evil that men do lives after them, The  
good is oft interred with their bones; So let  
it be with Caesar. The noble Brutus Hath  
told you Caesar was ambitious.  
If it were so, it was a grievous fault,  
And grievously hath Caesar answered it.  
Here, under leave of Brutus and the rest --  
For Brutus is an honourable man;  
So are they all, all honourable men --  
Come I to speak in Caesar's funeral.  
He was my friend, faithful and just to me;  
But Brutus says he was ambitious,  
And Brutus is an honourable man.  
He hath brought many captives home to Rome,  
Whose ransoms did the general coffers fill:  
Did this in Caesar seem ambitious?  
When that the poor have cried, Caesar hath wept;  
Ambition should be made of sterner stuff:  
Yet Brutus says he was ambitious,  
And Brutus is an honourable man.  
You all did see that on the Lupercal  
I thrice presented him a kingly crown,  
Which he did thrice refuse. Was this ambition?  
Yet Brutus says he was ambitious,  
And sure he is an honourable man.  
I speak not to disprove what Brutus spoke,  
But here I am to speak what I do know.  
You all did love him once, not without cause; What  
cause withholds you then to mourn for him? O  
judgment! thou art fled to brutish beasts,  
And men have lost their reason. Bear with me;  
My heart is in the coffin there with Caesar, And I  
must pause till it come back to me.

## MARK ANTONY (continued)

### Act 3 Scene 2

ANTONY

If you have tears, prepare to shed them now.  
You all do know this mantle. I remember  
The first time ever Caesar put it on; 'Twas  
on a summer's evening, in his tent, That  
day he overcame the Nervii.  
Look, in this place ran Cassius' dagger through;  
See what a rent the envious Casca made;  
Through this the well-beloved Brutus stabbed,  
And as he plucked his cursed steel away,  
Mark how the blood of Caesar followed it,  
As rushing out of doors, to be resolved  
If Brutus so unkindly knocked, or no;  
For Brutus, as you know, was Caesar's angel.  
Judge, O you gods, how dearly Caesar loved him!  
This was the most unkindest cut of all;  
For when the noble Caesar saw him stab,  
Ingratitude, more strong than traitors' arms,  
Quite vanquished him: then burst his mighty heart;  
And in his mantle muffling up his face,  
Even at the base of Pompey's statue,  
Which all the while ran blood, great Caesar fell.  
O, what a fall was there, my countrymen!  
Then I, and you, and all of us fell down,  
Whilst bloody treason flourished over us. O,  
now you weep, and I perceive you feel The  
dint of pity. These are gracious drops.  
Kind souls, what weep you when you but behold  
Our Caesar's vesture wounded? Look you here,  
Here is himself, marred, as you see, with traitors.

# BRUTUS

## Act 2 Scene 1

BRUTUS

Our course will seem too bloody, Caius Cassius,  
To cut the head off and then hack the limbs, Like  
wrath in death, and envy afterwards;  
For Antony is but a limb of Caesar.  
Let us be sacrificers, but not butchers, Caius.  
We all stand up against the spirit of Caesar,  
And in the spirit of men there is no blood.  
O, that we then could come by Caesar's spirit,  
And not dismember Caesar! But, alas,  
Caesar must bleed for it. And, gentle friends,  
Let's kill him boldly, but not wrathfully;  
Let's carve him as a dish fit for the gods,  
Not hew him as a carcass fit for hounds.  
And let our hearts, as subtle masters do,  
Stir up their servants to an act of rage,  
And after seem to chide 'em. This shall make  
Our purpose necessary, and not envious;  
Which so appearing to the common eyes, We  
shall be called purgers, not murderers.  
And for Calpurnia, think not of him; For he  
can do no more than Caesar's arm When  
Caesar's head is off.

# BRUTUS

## Act 3 Scene 2

BRUTUS

Be patient till the last.

Romans, countrymen, and lovers, hear me for my cause, and be silent, that you may hear. Believe me for mine honour, and have respect to mine honour, that you may believe. Censure me in your wisdom, and awake your senses, that you may the better judge. If there be any in this assembly, any dear friend of Caesar's, to him I say that Brutus' love to Caesar was no less than his. If then that friend demand why Brutus rose against Caesar, this is my answer: not that I loved Caesar less, but that I loved Rome more. Had you rather Caesar were living, and die all slaves, than that Caesar were dead, to live all free men? As Caesar loved me, I weep for him; as he was fortunate, I rejoice at it; as he was valiant, I honour him; but, as he was ambitious, I slew him. There is tears for his love; joy for his fortune; honour for his valour; and death for his ambition. Who is here so base that would be a bondman? If any, speak; for him have I offended. Who is here so rude that would not be a Roman? If any, speak; for him have I offended. Who is here so vile that will not love his country? If any, speak; for him have I offended. I pause for a reply.

## **BRUTUS**

### Act 4, Scene 3 (edited extract – duologue with Cassius)

CASSIUS

That you have wrong'd me doth appear in this:  
You have condemn'd and noted Lucius Pella  
For taking bribes here of the Sardians;  
Wherein my letters, praying on his side,  
Because I knew the man, were slighted off.

BRUTUS.

You wronged yourself to write in such a case.  
Let me tell you, Cassius, you yourself  
Are much condemn'd to have an itching palm;  
To sell and mart your offices for gold  
To undeservers.

CASSIUS

I an itching palm!  
You know that you are Brutus that speak this,  
Or, by the gods, this speech were else your last.

BRUTUS

The name of Cassius honours this corruption,  
And chastisement doth therefore hide his head.

CASSIUS.

Chastisement!

BRUTUS

Remember March, the ides of March remember:  
Did not great Julius bleed for justice' sake?  
What villain touch'd his body, that did stab,  
And not for justice? What, shall one of us  
That struck the foremost man of all this world  
But for supporting robbers, shall we now  
Contaminate our fingers with base bribes,  
I had rather be a dog, and bay the moon,  
Than such a Roman.

CASSIUS

Brutus, bay not me;  
I'll not endure it: you forget yourself,  
To hedge me in; I am a soldier, I,  
Older in practise, abler than yourself  
To make conditions.

# CASSIUS

## Act 1 Scene 2

CASSIUS

I know that virtue to be in you, Brutus,  
As well as I do know your outward favour.  
Well, honour is the subject of my story.  
I cannot tell what you and other men  
Think of this life; but for my single self, I  
had as lief not be as live to be  
In awe of such a thing as I myself.  
I was born free as Caesar, so were you;  
We both have fed as well, and we can both  
Endure the winter's cold as well as he.  
For once, upon a raw and gusty day,  
The troubled Tiber chafing with her shores,  
Caesar said to me, 'Dar'st thou, Cassius, now  
Leap in with me into this angry flood,  
And swim to yonder point?' Upon the word,  
Accoutred as I was, I plunged in  
And bade him follow; so indeed he did.  
The torrent roared, and we did buffet it.  
With lusty sinews, throwing it aside  
And stemming it with hearts of controversy.  
But ere we could arrive the point proposed,  
Caesar cried, 'Help me, Cassius, or I sink!'  
I, as Aeneas, our great ancestor,  
Did from the flames of Troy upon his shoulder The  
old Anchises bear, so from the waves of Tiber Did I  
the tired Caesar. And this man  
Is now become a god, and Cassius is  
A wretched creature, and must bend his body If  
Caesar carelessly but nod on him.  
He had a fever when he was in Spain,  
And when the fit was on him, I did mark  
How he did shake; 'tis true, this god did shake;  
His coward lips did from their colour fly,  
And that same eye whose bend doth awe the world  
Did lose his lustre; I did hear him groan;  
Ay, and that tongue of his, that bade the Romans  
Mark him and write his speeches in their books,  
'Alas!' it cried, 'Give me some drink, Titinius,'  
As a sick girl. Ye gods, it doth amaze me  
A man of such a feeble temper should  
So get the start of the majestic world,  
And bear the palm alone.



## CASSIUS (continued)

### Act 1 Scene 2

CASSIUS

Well, Brutus, thou art noble; yet I see  
Thy honourable metal may be wrought  
From that it is disposed: therefore it is meet  
That noble minds keep ever with their likes;  
For who so firm that cannot be seduced?  
Caesar doth bear me hard, but he loves Brutus. If  
I were Brutus now, and he were Cassius,  
He should not humour me. I will this night,  
In several hands, in at his windows throw,  
As if they came from several citizens,  
Writings, all tending to the great opinion  
That Rome holds of his name; wherein obscurely  
Caesar's ambition shall be glanced at.  
And after this, let Caesar seat him sure,  
For we will shake him, or worse days endure.

## **CALPURNIA**

### Act 2 Scene 2

CALPURNIA

Caesar, I never stood on ceremonies,  
Yet now they fright me. There is one within,  
Besides the things that we have heard and seen,  
Recounts most horrid sights seen by the watch. A  
lioness hath whelped in the streets,  
And graves have yawned, and yielded up their dead;  
Fierce fiery warriors fought upon the clouds  
In ranks and squadrons and right form of war,  
Which drizzled blood upon the Capitol;  
The noise of battle hurtled in the air, Horses  
did neigh, and dying men did groan,  
And ghosts did shriek and squeal about the streets.  
O Caesar, these things are beyond all use,  
And I do fear them.

## PORTIA

### Act 2 Scene 1

PORTIA

Is Brutus sick? And is it physical  
To walk unbraced and suck up the humours  
Of the dank morning? What, is Brutus sick?  
And will he steal out of his wholesome bed  
To dare the vile contagion of the night,  
And tempt the rheumy and unpurged air,  
To add unto his sickness? No, my Brutus;  
You have some sick offence within your mind,  
Which, by the right and virtue of my place,  
I ought to know of: and, upon my knees,  
I charm you, by my once commended beauty,  
By all your vows of love, and that great vow  
Which did incorporate and make us one,  
That you unfold to me, your self, your half,  
Why you are heavy, and what men tonight  
Have had resort to you; for here have been  
Some six or seven, who did hide their faces  
Even from darkness.

### Act 2 Scene 1

PORTIA

If this were true, then should I know this secret. I  
grant I am a woman; but withal  
A woman that Lord Brutus took to wife; I  
grant I am a woman; but withal  
A woman well reputed, Cato's daughter.  
Think you I am no stronger than my sex,  
Being so fathered, and so husbanded?  
Tell me your counsels, I will not disclose 'em. I  
have made strong proof of my constancy,  
Giving myself a voluntary wound  
Here, in the thigh; can I bear that with patience,  
And not my husband's secrets?

# CASCA

## Act 1 Scene 2

CASCA

I can as well be hanged as tell the manner of it; it was mere foolery; I did not mark it. I saw Calpurnia offer him a crown; yet 'twas not a crown neither, 'twas one of these coronets; and, as I told you, he put it by once; but, for all that, to my thinking, he would fain have had it. Then he offered it to him again; then he put it by again; but to my thinking, he was very loath to lay his fingers off it. And then he offered it the third time; he put it the third time by; and still as he refused it, the rabblement hooted and clapped their chopped hands and threw up their sweaty night-caps, and uttered such a deal of stinking breath because Caesar refused the crown, that it had, almost, choked Caesar; for he swooned, and fell down at it. And for mine own part, I durst not laugh, for fear of opening my lips and receiving the bad air.

## Act 1 Scene 3 (with CICERO)

CICERO

Good even, Casca: brought you Caesar home?  
Why are you breathless? and why stare you so?

CASCA

Are not you moved, when all the sway of earth  
Shakes like a thing unfirm? O Cicero,  
I have seen tempests, when the scolding winds  
Have rived the knotty oaks, and I have seen  
Th'ambitious ocean swell and rage and foam. To  
be exalted with the threatening clouds;  
But never till tonight, never till now,  
Did I go through a tempest dropping fire.  
Either there is a civil strife in heaven,  
Or else the world, too saucy with the gods,  
Incenses them to send destruction.

CICERO

Why, saw you anything more wonderful?

CASCA

A common slave--you know him well by sight--  
Held up his left hand, which did flame and burn  
Like twenty torches joined; and yet his hand, Not  
sensible of fire, remained unscorched.  
Besides--I ha' not since put up my sword--  
Against the Capitol I met a lion,  
Who glared upon me, and went surly by,  
Without annoying me. And there were drawn  
Upon a heap a hundred ghastly women,  
Transformed with their fear; who swore they saw  
Men, all in fire, walk up and down the streets.  
And yesterday the bird of night did sit, Even  
at noon-day, upon the market-place,  
Hooting and shrieking. When these prodigies  
Do so conjointly meet, let not men say, 'These  
are their reasons, they are natural'; For I  
believe, they are portentous things Unto the  
climate that they point upon.

CICERO

Indeed, it is a strange-disposed time:  
But men may construe things after their fashion,  
Clean from the purpose of the things themselves.  
Come Caesar to the Capitol tomorrow?

CASCA

He doth; for he did bid Antonius  
Send word to you he would be there tomorrow.

CICERO

Good night then, Casca: this disturbed sky  
Is not to walk in.

CASCA

Farewell, Cicero.

## OCTAVIUS CAESAR

### Act 5 Scene 1 (48-55)

OCTAVIUS

Come, come, the cause. If arguing make us sweat,  
The proof of it will turn to redder drops.

Look,

I draw a sword against conspirators.

When think you that the sword goes up again?

Never till Caesar's three and thirty wounds

Be well avenged; or till another Caesar

Have added slaughter to the sword of traitors.

### Act 5 Scene 1 (63-66)

OCTAVIUS

Come, Antony; away!  
Defiance, traitors, hurl we in your teeth. If  
you dare fight today, come to the field; If  
not, when you have stomachs.

# FLAVIUS/MARULLUS

## Act 1 Scene 1

MARULLUS

Wherefore rejoice? What conquest brings he home?  
What tributaries follow him to Rome,  
To grace in captive bonds his chariot wheels?  
You blocks, you stones, you worse than senseless things!  
O you hard hearts, you cruel men of Rome,  
Knew you not Pompey? Many a time and oft  
Have you climbed up to walls and battlements,  
To towers and windows, yea, to chimney-tops,  
Your infants in your arms, and there have sat  
The livelong day, with patient expectation,  
To see great Pompey pass the streets of Rome:  
And when you saw his chariot but appear,  
Have you not made an universal shout, That  
Tiber trembled underneath her banks, To  
hear the replication of your sounds Made in  
her concave shores?  
And do you now put on your best attire?  
And do you now cull out a holiday?  
And do you now strew flowers in his way, That  
comes in triumph over Pompey's blood? Be  
gone!  
Run to your houses, fall upon your knees,  
Pray to the gods to intermit the plague  
That needs must light on this ingratitude.

FLAVIUS

Go, go, good countrymen, and, for this fault,  
Assemble all the poor men of your sort;  
Draw them to Tiber banks, and weep your tears  
Into the channel, till the lowest stream  
Do kiss the most exalted shores of all.  
See whether their basest metal be not moved:  
They vanish tongue-tied in their guiltiness.  
Go you down that way towards the Capitol;  
This way will I. Disrobe the images,  
If you do find them decked with ceremonies.

*Exeunt all the Commoners*

MARULLUS

May we do so?

You know it is the feast of Lupercal.

FLAVIUS

It is no matter; let no images

Be hung with Caesar's trophies. I'll about,

And drive away the vulgar from the streets;

So do you too, where you perceive them thick. These  
growing feathers plucked from Caesar's wing Will

make him fly an ordinary pitch,

Who else would soar above the view of men

And keep us all in servile fearfulness.



## SOOTHSAYER

Act 2 Scene 4 (with PORTIA)

SOOTHSAYER

At mine own house, good lady.

PORTIA

What is't o'clock?

SOOTHSAYER

About the ninth hour, lady.

PORTIA

Is Caesar yet gone to the Capitol?

SOOTHSAYER

Madam, not yet; I go to take my stand,  
To see him pass on to the Capitol.

PORTIA

Thou hast some suit to Caesar, hast thou not?

SOOTHSAYER

That I have, lady, if it will please Caesar  
To be so good to Caesar as to hear me:  
I shall beseech him to befriend himself.

PORTIA

Why, know'st thou any harm's intended towards him?

SOOTHSAYER

None that I know will be, much that I fear may chance.  
Good morrow to you. Here the street is narrow;  
The throng that follows Caesar at the heels,  
Of senators, of praetors, common suitors,  
Will crowd a feeble man almost to death; I'll  
get me to a place more void, and there  
Speak to great Caesar as he comes along.

# Hillbark Players - 2023

## Julius Caesar

Please complete all sections of the form and bring to the audition with you.

Name:	
Email:	
Address:	Phone:

*Please give details of any acting experience you have, including any roles in Shakespeare plays:*

<i>Title</i>	<i>Role</i>	<i>Company</i>	<i>Date</i>
.....	.....	.....	.....
.....	.....	.....	.....
.....	.....	.....	.....
.....	.....	.....	.....
.....	.....	.....	.....
.....	.....	.....	.....

*Please list the roles you are auditioning for:*

1.

2.

*If unsuccessful, would you be willing to:*

*Accept a different role?*

*Accept a non-speaking role?*

*Participate in the production in another way?*

YES		NO	
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YES		NO	
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YES		NO	
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*Please list any dates you will be unavailable for rehearsals between Sunday 26th February and the production week (Saturday 17<sup>th</sup> June - Saturday 24<sup>th</sup> June). Rehearsals will be on Tuesdays and Thursdays (1915 - 2200 hrs) and Sunday afternoons (1315 - 1600 hrs).*

***N.B. We expect to hold a Schools' Performance during the day on Wednesday 21<sup>st</sup> June.***

*Please indicate if you believe you will be available for this:*

YES		NO	
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